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HANDBOOK OF OILPAINTING

MANUAL OF ORIENTAL

HANDBOOK
OF YOUNG ARTISTS AND AMATEURS
IN OIL PAINTING

BEING
CHIEFLY

A CONDENSED COMPILATION FROM THE CELEBRATED MANUAL OF
BOUVIER, WITH ADDITIONAL MATTER SELECTED FROM THE
LABORS OF MERIMEE, DE MONTABERT AND OTHER
DISTINGUISHED CONTINENTAL WRITERS
IN THE ART

In Seven Parts

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|--|---|
| I. <i>Materials and Implements of the Art</i> | IV. <i>The Second or Finishing Palette</i> |
| II. <i>Certain matters holding a middle place between the materials and practice</i> | V. <i>The Painting of Draperies</i> |
| III. <i>The First-Palette, or Deadcoloring</i> | VI. <i>Landscapepainting</i> |
| | VII. <i>The Varnishing, Cleaning, Repairing, and Lining of Pictures</i> |

THE WHOLE ADAPTED BY THE METHOD OF ITS ARRANGEMENTS AND THE COMPLETENESS OF ITS DETAIL AS WELL FOR A TEXTBOOK IN ACADEMIES
OF BOTH SEXES AS FOR SELF-INSTRUCTION

APPENDED

A NEW EXPLANATORY AND CRITICAL VOCABULARY

BY AN AMERICAN ARTIST

NEW YORK:
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I know not that any author has proceeded on the plan that I have adopted ; I am acquainted with no work, comprising sufficient details and developments to enable a young student to essay by himself, without other guide than written lessons, his talent in the art of painting.—BOUVIER.

Among the different processes which I indicate, there will be found perhaps some that the best artists would not disdain to adopt. In all the arts, if persons, who have given themselves to research, had communicated to their fellows the particular modes of operation which had succeeded with them, the arts would have been the gainers : these auxiliary means do not confer talent, but they facilitate the labor of the artist.—Same.



PREFACE

IN adopting for the present volume, though with a slight qualification, the title of the book on whose copious material it is so broadly based, I have been governed by the same motives that would seem to have influenced the choice of its venerable author, the fear namely, that a more ambitious designation, less limited in scope, would be misinterpreted into a pretension to a higher office than that of detailing *practical instruction to the young and inexperienced*. Within, however, this narrow area, I cannot hesitate to claim for my compilation, after much comparison with other practical works in various tongues, from the remotest authors down to those of the immediate day, the value of being the most complete instruction-book in oilpainting ever published. All other treatises seem to take it for granted that the reader is more or less exercised in the art; the *Manua*^l of Bouvier supposes nothing of the kind: from the mixing of his tints down to the spreading of his varnish, and even the removing of the latter when it needs renewing, every subject that it handles is treated

with the most minute detail. Nor in the hints I have adopted from other authors, and in the matter I have here and there added of my own, do I think that I have ever forgotten this principle of procedure.

But let it not be supposed that with this initiation of the young, the as yet "*profanum vulgus*," into the mysteries of our art, the Handbook finishes its functions. The *forty-three years' study and experience*, the great good-sense, sound perceptions, and perfect sincerity of the artist-author whom I have chosen as my principal guide, and the undiminished popularity of his Manual, not only with learners but with artists of established name, (indeed we may say with all in any way connected with the art, including the manufacturers of its materials), on the continent of Europe, —added to this, the care bestowed by the compiler in the diligent collation of other authorities,—warrant the assumption, that even for the professed artist there will be found something useful in the following pages; and a translated passage, which on the fifth page takes the place of a motto, shows that Bouvier himself anticipated such an extension of the field of his usefulness.

Nor to these two classes alone do I think the work confined. Besides the "amateurs" that are intended in the title (amateur-painters doubtless), there is another kind that never assume the pencil, many of

which claim and are allowed the designation even of *connoisseurs*, without that knowledge of the art which I do insist upon it is essential, not only to form a judge of its beauties, but to make one really their ardent and consistent, certainly their enlightened lover. It cannot, I think, be doubted, that a true relish of any of the arts can only be possessed after some acquaintance with the modes by which their results are attained. It needs not, it is true, that one should write verses, carve statues and compose music, to be a judicious lover of all those arts to which such performances belong, though to be a *thorough* judge of them I think it does ; but it is very sure, that to love them with a true perception of their beauties one must know in each by what principles it is governed in its operations, or, in the phrase of M. de Quincy, what are *the Nature, End, and Means of the Imitation** it proposes as its object. When this knowledge is possessed, the pleasure that they give, in their more successful achievements, amounts to rapture ; and the possessor is fairly entitled to speak of them as one who in a measure knows. Without it, the love is capricious, weak, uncertain, a transient emotion, like all feelings that are not well founded,

* *M. Quatremère de Quincy* published a volume with this title, as translated by Mr. Kent in 1837, (Lond. 8vo.) It is a work of interest and instruction, that I can safely recommend.

and as likely to be directed to an unworthy object as to one of merit, if not more so ; while to attempt to pass judgment, is a presumption for which the critic himself, when at a later day more enlightened, will in secret blush under his own reproof.

This of course will be contested ; but I appeal, for the truth, nay, for the *moderation* of my assertions, to those who are witnesses of the daily follies perpetrated in the name of criticism in matters of art, of which the very presumption of the judgment marks too evidently that it came from no legitimate tribunal.

Now the reading, I think, of this treatise, though it cannot supply in any respect the want of those higher works which treat of the theory of the art, and of which there are great numbers in all languages, and very many of the best of them within the reach of even cisatlantic amateurs, will be not a little useful to promote that appreciation of painting, and that discrimination of what in it is really good, which are particularly desirable at the present moment, when we are opening our eyes, as a people, to the advantages of its cultivation.—Further, the last division, or Part VII., of the treatise will be found of service to the mere owners of paintings, who are apt to suffer from their confidence in pretended picture cleaners and restorers, a confidence that even so

slight a knowledge of their practice, as is here (consistently with the limits of the work) presented, would better direct.

Remember, this volume is a compilation, and merely put forward as such, though one of much labor as I shall directly show ; for, except in matters that depend not for their ascertainment upon long experience, but simply on observation, study, and general theoretical knowledge, I have never presumed to advance any counsel of my own in important points, where to follow it might be attended with bad results, reserving it (saving in the matters just excepted) for trifling details of practice, or common manual operations, in which an experience long and diligent like Bouvier's, or an extensive practical knowledge like that of other authorities consulted, was noway needed.

This I should have done in any event, but writing anonymously it becomes to me imperative. Hence for the preceding remarks on the utility of this handbook, I have no occasion to plead the argument of the facetious Tuscan :

. . . "tal volta, fra l'ignota gente,
Lecito ad un' ignoto è gloriarsi,
E dir le laudi sue, per fare attente
Le persone, e la grazia guadagnarsi."*

Sometimes, when unknown folk surround you,

Nay, as a compilation of any sort falls under the category of those "lower employments of life" in which Dr. Johnson chose to class the labors of his Dictionary, where one is "exposed to censure without hope of praise" and where *success is without applause, and diligence without reward*, it may be allowed me to assume a like privilege with that formidable name, and show what I have done to reduce, into a little world of order, the somewhat chaotic mass of Bouvier's abundant and valuable elements, and to make, to the system when reduced, such additions as would render it more fertile in good results. Now that the task is over, which I had not undertaken had I anticipated half its difficulty, I am well satisfied, feeling only a regret that I had not met with the original manual at an earlier day and been thereby tempted, as I might have been, to do what I have done now, which would have spared me in not a few particulars what I hope to spare the reader in all, infinite pains and worse than profitless experiment. Can I, as an artist, well say more? Indeed, until I

*To whom you are unknown, 'tis fair to mention
Your claims to worth, that they may not confound you
With vulgar men, but show you due attention :*

(BERNI. *Orl. Innam.* l. 2, c. xx. i.)

an illustrious example of which politic immodesty, by the by, was Ulysses in the palace of Alcinous.

had entered fully on this my task, with the volume before me, carefully reading and weighing all the matter, to select what would be for my purpose, I did not know all that I had lost by the want of it at the outset of my own studies. That many more will be ready to acknowledge the same, when they turn over these pages, I have not the shadow of a doubt.

But no one can conceive the difficulty the writer has undergone in unraveling the knot of Bouvier's labors; for such it is, despite its value and its fidelity, a voluminous confusion of precious principles and discoveries, results of experience, processes of operation, *etc., etc.*, all mixed together, appearing, disappearing and reappearing in different parts, and covered up moreover, if not at times concealed, by an immensity of verbiage, such as at his age ("naturala loquacior") its excellent author might indulge in, where delivering his *Lessons** by word of mouth and to a familiar pupil. I trust I have overcome this difficulty completely, but I assure the reader who is to profit by my industry and patience, that in the course of a long and more or less constant experience in letters I have never before, save on one occasion, suffered such accesses of nervous irritability as in the *drudgery* of this last and least performance.

In fact, even when disentangled of its numerous

* Bouvier has so termed the divisions of his book.

and perplexing repetitions, and when cleared from the ambiguity of its uncertain and (considering its subject) dangerous style, the work remains a perfect *Don Juan* of didactic prose. The good old artist-teacher, like the great bard in that striking poem, leaves his subject half way in the division of his work that he has himself assigned to it, and talks of various other topics in the art which rise up in connection, and pursues these latter till the real theme is lost, to be taken up again, when we least look for it, in some other part, which in its turn it has usurped as its own was usurped before. This in a didactic work becomes exceedingly embarrassing, and more than half the force of his instruction, which, this digressiveness apart, no man is better qualified to give, evaporates. To take an image from our own art, it is as in some picture, where the design and composition are both masterly, but the chiar-oscuro badly managed, so that all unity of effect is lost, and the eye distracted by a variety of little lights of equal power scattered everywhere, and never knowing on which one to fix,—the picture sinning thus against the unimpeachable principle of *all* art, and producing a bewilderment not unaptly compared, by artists and connoisseurs, to the Babel of a company where everybody should attempt to speak at once. Yet such as he is, we may adapt to this

amiable artist-author in his own sphere some such expression as the witty and vivacious Hamilton applies in eulogy to the philosopher of Chæronea, whose features as a biographer he had been playfully sketching,* and claim for him the merit of being, of all instructors in the practice of the art, the one to whom a tyro-painter may easily owe most.

Begging pardon for this egotism, into which I have been led by accident, I will merely add, that the difficulty of the task as here recounted should be the completest evidence that I can offer, of the value I set upon the Handbook, now presented, as a guide to all young artists and to amateurs. It had been so much easier, and so much more meritorious in the eyes of the artist-world to write a volume of one's own, that when in preference I give the pith of another's composition, remodelling it in its arrangement, clearing it of its ambiguity, and changing altogether its desultory, involved, and rather garrulous style, putting, in a word, its various confused but mostly precious pieces together in their proper places, now diminishing, now enlarging them, and now again substituting a correcter part, and adding to the elaborate mosaic, so as to make one uniform whole whose various derivation shall not be perceptible, the equally valuable materials gathered from various other sources, usually of a

* In the (of their kind, incomparable) *Mémoires de Grammont*

higher classification still,—when, I say, I present so elaborate a compilation, whose most favorable reception can bring me no honor, though, I may be permitted to repeat, it would have been so much easier to have written out a volume exclusively my own, which, in case of its success, would have satisfied ambition and given pleasure to vanity, it must be evident that I have thought the present work would be greatly more complete from its minute detail, more worthy of confidence from the reputation and experience of the authors, and more directly advantageous in all points of view to the class of persons to whose use it is especially dedicated.

In this work, as I have written it, I shall be found to have used few expressions that are purely technical. For the explication of these few, should they despite the context, present any difficulty, the student is referred to the *Dictionary of Terms* at the end of the volume. In this Dictionary, which as being a work of my own left me more unrestrained, I may be thought by some persons to have given too much space to philological criticism, besides entering too much into detail, in some other particulars, rather theoretical than practical; as, for example, in considering the words *Æsthetic*, *Ectype*, *Eurythmy*, *Impasto Incarnate*, *Isabelle*, *Lazzi*, *Nimbus*, *Relief*, etc., etc. but they must remember, that, though no longer in

the pinnacle of my commander, I am yet steering for the same port. My object is the instruction, not of artists, but of those that would be such; and with the high idea I have of painting, and of its professors (as they should be), my duty could not otherwise have well been done than as accident has made me find it my delight to do it. "You must know," says the old Cennino—as Mrs. Merrifield translates him, "that painting pictures is the proper employment of a gentleman; and that with velvet on his back he may paint what he pleases:" and to be a "gentleman," or (as we should say, in modern times, in the phrase of Cennino), *with broadcloth on his back*, the painter should not only use the language of his art with propriety and understanding, but with elegance.

Finally, the *Index*, at the close of the treatise, is one of those things that I consider necessary in all such books as the present. Its uses need no explanation; nor will the young artist be slow in availing himself of such an assistance. First, however, let the book be well gone through, not once, but twice, adding thereto the Dictionary just mentioned, which contains much useful information on some of the most important and best established principles of the art.

A. A.

NEW YORK, *April*, 1845.



ADDRESS TO THE YOUNG ARTIST

"IMAGINE not that the profession of a painter is that of an idler : on the contrary, it is of all occupations the one perhaps that requires most activity ; for one is constantly engaged, if not with the art itself, at least with its materials.

"All true artists will tell you, that if the art of painting were not in itself replete with charms, as in fact it is for all those who practise it with love, it would be a very painful pursuit, so many precautions are there to be taken, so many things to be calculated, foreseen, and prepared, independently of the considerable time which must be consecrated to it for the art itself, if one would make progress."

Thus says the excellent Genevan, whom I shall so often present to your respect and affection ; and it is but simple truth. How indeed should it be otherwise with the profession of a painter, since it is so in every part of life ? Mentally, morally, physically, our whole existence is a struggle against obstacles. Happy he, not who has the fewest to encounter, but who has the most spirit and perseverance to surmount them, or the resignation to submit to disappointment, when they prove insuperable !

But courage! the way though difficult,—arduous and perplexing more than you can yet conceive, has been trodden without fear by multitudes, and with good success by not a few: there is no reason then, that, with zeal and constancy, the same Alps should not be climbed, the same valleys descended into, still; and the guides we have provided for the perilous and toilsome way are of the best that could be had, long experienced in the route, faithful in their undertaken duties, and animated with a heartfelt interest in the success of the adventurous traveller whose steps they have professed to lead. All that is needed is perseverance. If this be not, better at once give over the attempt; for be assured that without it there is no real genius. No, not in anything! And here, in this particular art, the great Da Vinci has made it a test of real aptitude for its pursuit, maintaining that to be disheartened by its difficulties, or to weary of its toil, is a proof that the desire for success therein is a mere temporary emotion, the child of vanity and caprice, such as is born to thousands, and not the legitimate offspring of a genius for painting: which be assured is rational discourse. These thousands that I speak of, are they not seen daily in the sister-art of poetry (that twin that never should be separated, though too often found so, from her womb-fellow, whom she loves with ardor that is seldom more than feebly returned, and to whose side she would ever cling, but that the latter is, in many ways, for ever repulsing her sweet advances),—do we not see them as

well as with us, rhymers for occasion, as there are painters for the friend's or parent's parlor? To be such is not difficult: here in this very volume will such aspirants find all that is needful for instruction. But I will suppose you animated with a loftier and a steadier fire. You will not then be chilled at a first, no, nor second, nor yet a third failure: do what you will, most if not all of the errors, that are particularly noted in the treatise as incidental to beginners, will be more or less conspicuous in your early essays. But you are taught, that they are errors; and you will correct them.

What Winkelmann says of the fine arts in general,* may be applied to their practice in every particular instance; that is to say, as they have had their childhood and pubescence, in which only the bombastic and wonderful gave pleasure, so through all time the commencement of the art in each individual painter displays, with very rare exceptions, the wish to excite admiration by means which more experience, and a taste more highly cultivated, teach him to reject. If, as that judicious, though enthusi-

* "*Die schönen Künste haben ihre Jugend so wohl, wie die Menschen, und der Anfang dieser Künste scheint wie der Anfang bey Künstlern gewesen zu seyn, wo nur das Hochtrabende, das Erstaunende gefällt.* Solche Gestalt hatte die tragische Muse des Aeschylus, und sein Agamemnon ist zum Theil durch Hyperbolen viel dunkler geworden, als alles, was Heraklit geschrieben. *Vielleicht haben die ersten griechischen Maler nicht anders gezeichnet, als ihr erster guter Tragicus gedichtet hat.*' Nachahmung der griechischen Werke. *Dresd*, 1756. S. 24.

astic scholar conjectures, the earliest painters of immortal Greece designed not otherwise than her first good tragic-poet composed, so in all time the first paintings of every artist will be but as the first attempts at verse of every poet, displaying power perhaps, but little regulated, and taste in its immaturity, or under the evil rule of a dominant vanity.

Further, in all human performances, the violent and impetuous, the volatile and superficial, go before; they are the unweighed action and the glittering but unsubstantial product of ill-regulated talent, pleased with its own exertion, excited by the anticipation of its longed-for triumph, and dazzled at the crude splendor and florid unsubstantiality of its own success: slowly after them, but eventually to take the lead and long to keep it, march the grave and solid, the steady, self-collected, and sedate; the long-meditated, but perhaps rapidly executed achievements of well-grounded principles, whose base is nature, and whose structure analysis and the sober observation and comparison of known results.*

* "*Das Heftige, das Flüchtige gehet in allen menschlichen Handlungen voran; das Gesetze, das Gründliche folget zuletzt.*" Same; same place. He adds well: "*Dieses letztere aber gebrauchet Zeit, es zu bewundern; es ist nur grossen Meistern eigen: heftige Leidenschaften sind ein Vortheil auch für ihre Schüler.*"

Winkelman's object, however, is to institute a comparison favorable to that *noble simplicity and calm grandeur* ("die edle Einfalt und stille Grösse") which everybody acknowledges, by his heart if not his lips, to be one of the divinest characteristics of a

And as for what concerns the mere management of the pencil in every part, it is evident that a watchful, diligent, and *thoughtful* practice, a practice that is not merely of the hand and eyes but also of the mind, preceded, followed, and sustained throughout by judicious and incessant observation and comparison, will be needed even here. But why need I dilate on what must be self-manifest? Even Titian, we are told, was *hard* at first,—(and we can readily suppose it; his very anxiety to render nature with exactness would lead him into such a fault); and do we not know that Raphael's early style was stiff, and that he has left examples, *dry** and destitute of fine relief? The nice perception and the sensibility for colors are undoubtedly a gift of nature, as is the sense of melody; yet how many from natural adaptation alone have become musicians? And even these, rare as comets in the planetary system, the erratic meteors of brief and distant intervals, even these required practice, ere they manifested perfect skill.

plurality of the Greek statues, the essence of their typical divinity in fact, and to the observation of which I have no doubt was owing, as Winkelman himself supposes, the chief merits of Raphael's design. But that does not render the citation less apposite for my text, the sentiments of which I have sought to make respectable by associating them with those of so high an authority.

* *Dry*; and, above, *Hard*.—These are what we consider instances of the use of terms in a sense, “purely technical,” as said on page xvi.: its object is to save a circumlocution that, if more intelligible, would be less expressive. The beginner will consult the *Dictionary*.

Once more then, courage ! Though not here, as in some necromancer's castle of antique romance, where merely to touch a forbidden sword, or wind the magic horn whose echoes threatened instantaneous annihilation, was to dissolve at once the baseless fabric of enchantment, is it needed simply to have firmness and a fixed resolve in order to conquer, yet to dare nobly (never rashly) is certainly the first step to victory. *Never rashly* ; no, the very first thing you should do, is well to ascertain your proper strength, and where your talent really lies, as the familiar poet, whom I shall be found to have more than one occasion to cite for your instruction, has so well advised ; for the rules of his art are those, in their abstract principles, which regulate your own :

“ Sumite materiam vestris, qui *pingitis*, æquam
Viribus ; et versate diu, quid ferre recusent,
Quid valeant humeri.”——

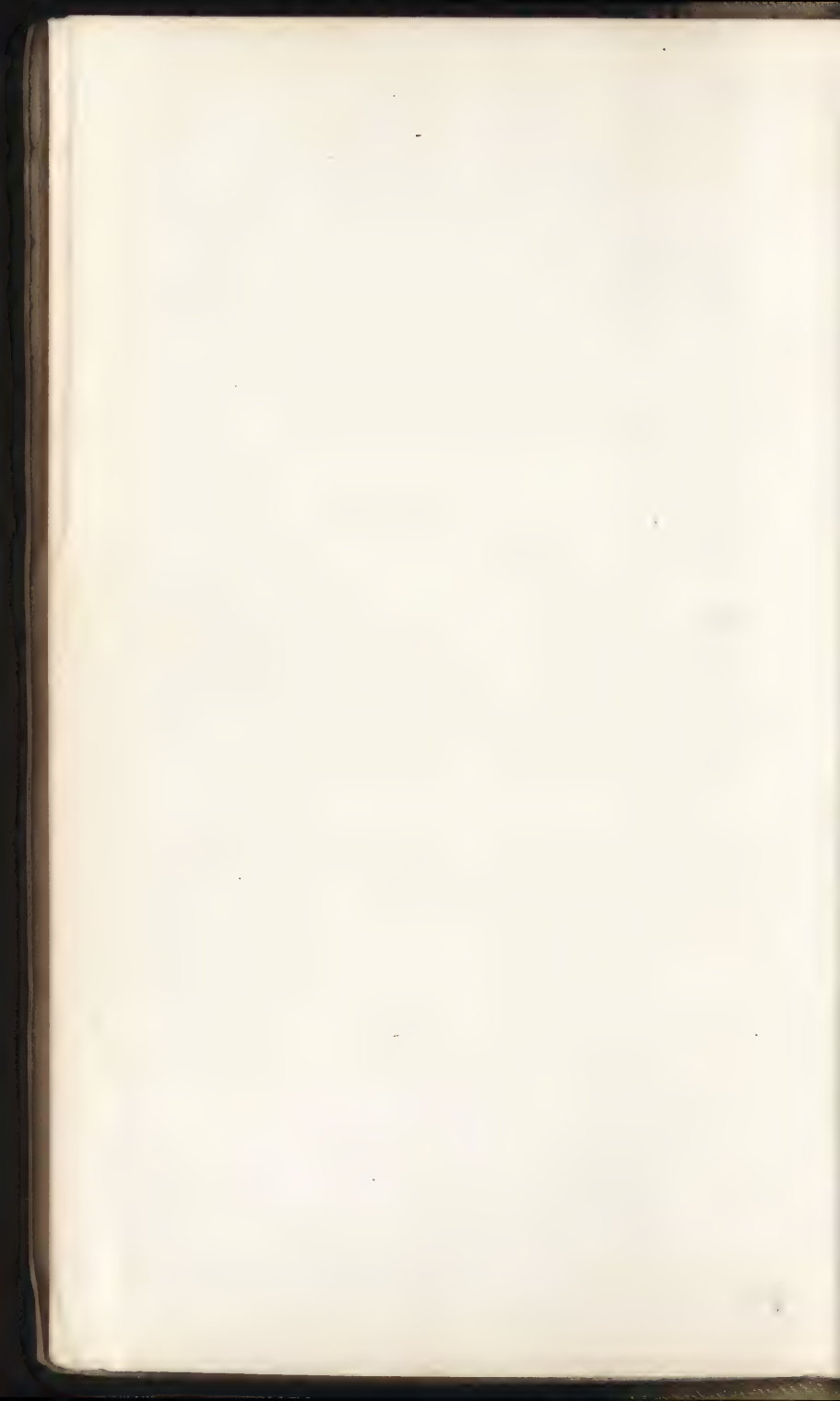
A. A.

POSTSCRIPT-ADVERTISEMENT



SINCE this volume was prepared for the press, and accepted by the publishers, the author or compiler has thoroughly revised it, and added many useful little items from Mr. Field's *Chromatography*, and from some other English works of *the immediate period*. His confidence therefore in its utility, to the Young Artist and the Amateur, is rendered if possible still more positive ; and he issues it now with the full assurance, that, for all that it pretends to teach, the HANDBOOK will be found not wanting in any point of information made requisite by the present state of the Art of Oilpainting.

November, 1845.



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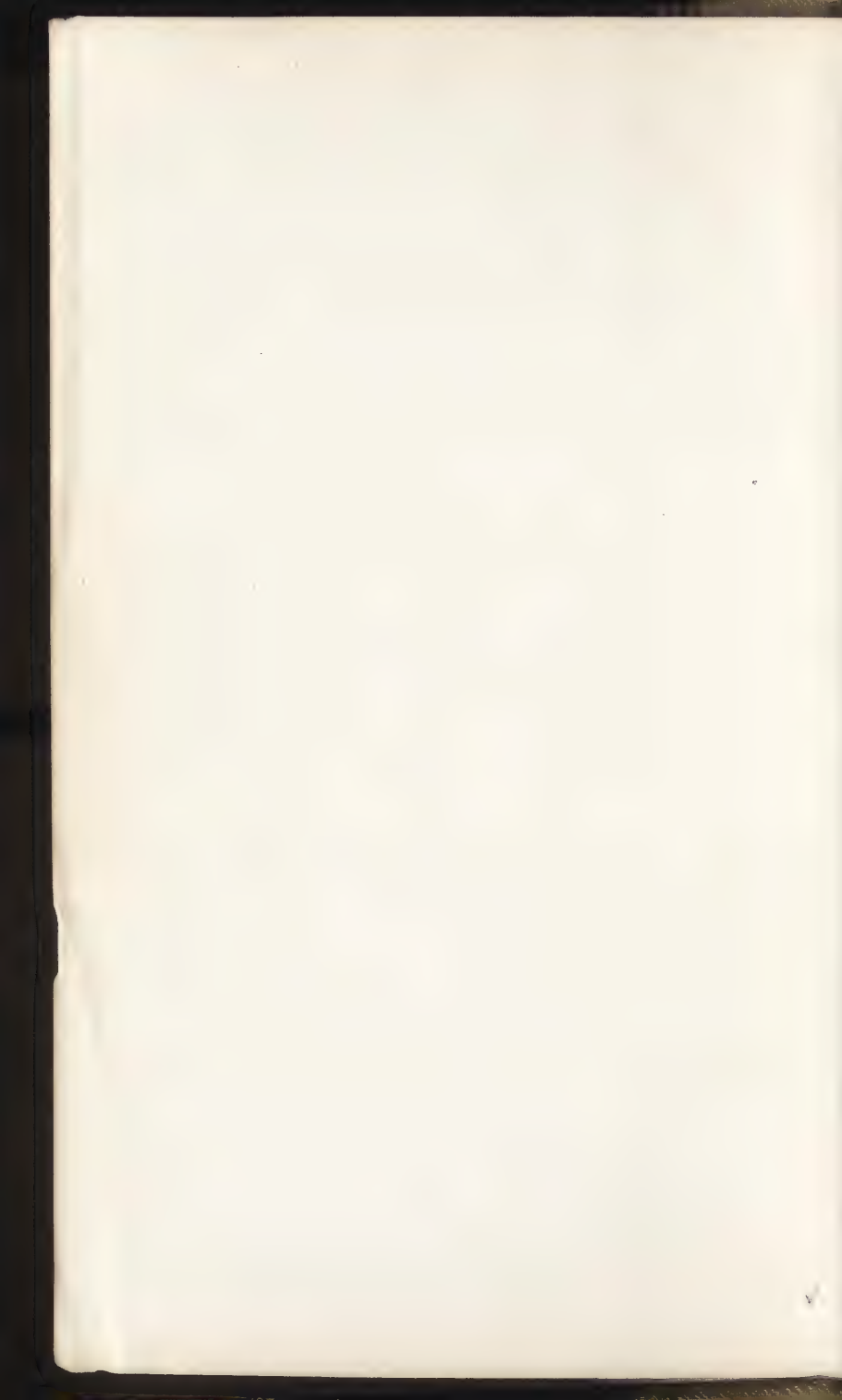
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Sensim per partes discuntur quaelibet artes.
Artis Pictorum prior factura Colorum.
Post ad mixturas committat mens tua curas
Hoc opus exerce; sed ad unguem cuncta coherce:
Ut sit ad ornatum quod pinxeris, et quasi natum
Postea, multorum documentis ingeniorum,
Ars opus augebit,— sicut liber iste docebit.

THEOPH. Mon., *de Omni Scientia &c.*

(From the Cambridge MS., as published by Raspa

PART I.

THE MATERIALS AND IMPLEMENTS OF THE ART.

HANDBOOK
OF
YOUNG ARTISTS AND AMATEURS
IN
OIL PAINTING.

PART THE FIRST.

CHAPTER I.

LIST OF THE BEST COLORS EMPLOYED BY ARTISTS, WITH
THEIR QUALITIES AS GOOD OR BAD DRIERS.

WE commence our compendium by giving, with but little modification, the list of pigments and colors with which Bouvier precedes the first of his *Lessons*. In Chapter II. will be found a full statement of their characters, uses, and, where requisite, their mode of *preparation*.

This List its author calls a tested or approved one; and he adds, therein, to each color, its quality as a good or bad *drier*. A useful indication, which we follow.

WHITES.

No. 1. *Krems*, or *Silver White*. The finest preparation of the oxyd or subcarbonate of lead. It dries rapidly.

No. 2. The ordinary and cheaper *Whitelead*; which may be used (though there is no advantage in such economy) for *grounds*, &c. Its drying-quality is of course the same.

Observ. We class the *Krems* and *Silver White* as one, because the latter name is merely significative of the brilliant and pure whiteness of the preparation; and the designation, at first confined to a French manufacture (*Blanc d'argent*), is now applied to all whiteleads of equal quality, without regard to their place of origin. (See note to No. 1 of the next Chapter.) *Flake White* is a similar material, though generally reputed of greater body. It derives its name from its form in commerce, coming to the shops in flakes or scales, as the *Krems White* (which, being received directly from Vienna, has also been known as *Vienna White*) is imported in small cubical masses, and the *Silver White* proper appears in *drops*, that is, little cones. *Flake White*, when levigated, has been sometimes called *Body-white*, from the quality above named. Though formerly the white by preference, it is now but little used in comparison with the *Krems*, *Kremitz* (see note as above), and *Silver whites*.

In fact the whites of lead can only be truly classed according to their degrees of pureness; the *first* or finest comprising all the artist's best lead-whites, whether of England, France, Austria, or Hungary; the second, common, yet unmixed Whitelead; and the third, *Ceruse*, which is whitelead with different chalky earths in various proportions.

YELLOW.

No. 3. *Naples Yellow*. Dries well.

No. 4. *Yellow Ochre*. Dries slowly, when used by itself.

No. 5. *Brown Ochre*, or *Roman Ochre*; a dusky, brownish yellow. Dries better than the preceding.

No. 6. *Indian Yellow*. Requires *Drying-oil*, or other desiccative agent.

REDS.

No. 7. *Light Red*. Dries quite well.

No. 8. *Brown Red*. Same property.

No. 9. *Vermilions*, both European and Chinese. Dry slowly.

No. 10. *Madder-Lakes*, of different degrees of intensity, from *Pale Rose* to *Crimson*. Dry very slowly.

No. 11. *Burnt Carmine*, or Bt. *Venetian Lake*. Dries slowly.

No. 12. *English Red* (*Prussian*, or *Venetian Red*). Dries tolerably.—Bt. *Italian Earth* (*Terre d'Italie*; *Terra d'Italia*) is a very fine deep brownish red, of powerful tone; but according to Bouvier it has a great tendency (like other bituminous earths), to darken by age: hence he omits it in the List, substituting this safer pigment. In respect of solidity, however, it will be seen, in Chapter III., that a reliable authority ranks this ochre, when *burnt*, in the first order of colors. It is without doubt to be classed in its raw and calcined state with *Raw* and *Burnt Sienna*.

BLUES.

No. 13. *Ultramarine*, of the various qualities and degrees of intensity. Dries slowly, by itself.

No. 14. *Prussian Blue*. A good drier.

No. 15. *Smalt*. Dries quickly.

No. 16. *Cobalt* or *Thenard's Blue*. Less promptly than the last.

Note. Never use in oil either *Ultramarine-ashes*, or *Antwerp Blue*, or *Indigo*; nor any other blue but those just

indicated. They will either take a greenish cast, or darken, and are only good or tolerable as watercolors. *

BROWNS.

No. 17. *Raw Sienna Earth*. Dries with difficulty.

No. 18. *Burnt Sienna Earth*. Same character.

No. 19. *Brown of Prussian Blue* (made, that is, from the calcination of *Prussian Blue*; a discovery of a friend of Bouvier's, which will be fully described in its place.) This is from the French *Prussian Blue*, and when the operation has been fully successful, is of a fine bistre hue. It dries well.

No. 20. *Brown of Prussian Blue*; from the English fabric. It is of another hue, as will be presently shown. It dries tolerably.

No. 21. *Ashphalt, or Bitumen*. Dries with great difficulty.

No. 22. *Cassel Earth*. Dries very slowly.

No. 23. *Cologne Earth*. Dries very slowly.

No. 24. *Composite Brown*. (An occasional mixture of great variety, prepared on the palette.) Dries very slowly.

BLACKS.

No. 25. *Ivory-Black* (very black). Dries with difficulty.

* And even as a watercolor, *Antwerp*, otherwise *Mineral Blue*, is said by writers on Miniature to be not permanent: fading in the air and light, and darkening when deprived of them. It is but a modification of *Prussian Blue*, containing more of alumen. As for *Ultramarine-ashes* (which is the residue of the lazulite after its pure blue is extracted), Mr. Field considers it, in its different shades, an "extremely useful pigment" for the composition of greys with white. But, observe, it is but the *refuse*, after all, of a precious color.

No. 26. *Coffee-Black* (a pigment little known.) Dries tolerably.

No. 27. *Paper-Black* (of a soft, bluish shade.) Dries tolerably.

No. 28. *Cork-Black* (very bluish.) Slow drier.

No. 29. *Vine-Black* (bluish.) Slow drier.

No. 30. *Black of Prussian Blue* (very black, with a bluish cast). Dries more rapidly than all the other blacks.

No. 31. *Russian Black* (an earth little known, very black). Dries slowly.

No. 32. *Bone-Black* (reddish). Dries badly.

No. 33. *Peach-Black* (violaceous). Very bad drier.

GREEN.

(Of rare usage. Good only to glaze with.)

No. 34. *Verdigris, distilled*. Dries with great difficulty.

Observation. Bouvier's great particularity has made him confine his unmixed greens to one only, and that "of rare usage," though in his first edition he had added, but with a caution, one other, *Green Lake*. Indeed *Greens* as simple *pigments* are superfluous, their composition being of so perfect facility in every hue and shade; yet we shall presently see that there are a few that might easily be added to the List, as far as mere character goes.

In using *Drying-oil* with those colors which otherwise would remain too long humid, a different mode of application is recommended for large pieces (draperies, &c.), or for colors that are *very slow* to dry, from that which should be adopted in smaller parts (as in the stronger shadows of carnations), or where the colors

are, with the aid of this oil, less hard of drying. In the former case it may be incorporated with the colors *on the palette*; in the latter, it is to be used at the end of the pencil, at the moment of applying the color. (See Chapter VIII.) Where *White*, or *Naples Yellow*, or *Smalt*, enters into the composition of a tint, the *Drying-oil* is unnecessary, and, as will be seen when we come to treat of its qualities, even prejudicial.

Whites - 2
 yellows - 4
 Reds - 6
 Blues - 4
 Browns - 8
 Blacks - 4
 Greens - 1

one
 1. whole
 ultra-marine
 sienna - sap green
 verdigris

These primitive
 colors { yellow
 red
 blue

CHAPTER II.

A. DETAILED ACCOUNT OF THE NATURE, PROPERTIES, AND USES OF THE VARIOUS COLORS GIVEN IN THE PRECEDING LIST.

WHITES.

No. 1. *Krems* White*, or *Silver White*.

In all cases where purity of tint is desirable, this, the most perfect oxidation of the metal, is always to be used; for lead has a tendency to resume its native hue, even in oil. It is bought at the colorman's in *tubes* and *half-tubes* of tin or zinc, already prepared. Those who purchase it dry, are to judge of its pureness by its *perfect whiteness*, and its great weight. It comes, for the use of artists, already washed, and in the form of little cones, in which it has been dried.


* *Krems* or *Crems* is a place near Vienna, in Austria (not to be confounded with *Cremnitz*, or *Kremnitz*, of Lower Hungary). The White there made is prepared with vinegar, the smell of which is very perceptible in this pigment when new. A *Silver White* has of late years been manufactured at the establishment at *Clichy*, near Paris (of which, if we mistake not, Sue has given such a frightful account in his *Mysteries*). It is said to be fully equal, if not superior, to the Austrian. That which we have been accustomed to use here, came, we were told by the colorman, from Hungary. Within a short time this has given place to a *Silver White* from London, which is of equal, if not greater, beauty.

No. 2. *Whitelead.*

In the painting of large pictures, in those parts where the corruption of the tint is not of importance, this cheaper form of the oxyd may be used, though, as we have said before, we can see no advantage in such economy, the cost of his pigments; even of the most precious, being but comparatively a trifle, however great the quantity used by the artist.

In grinding whitelead, of whatever sort, especially with oil, and even in mixing it on the palette, there arises an odor that is unpleasant to many persons, and unwholesome to all. It is as well to avoid leaning too closely over the stone or palette, and to throw up the window during either operation.

The oxyds of lead are known to blacken under certain influences; as of sulphuretted-hydrogen gas, which abounds in the noxious effluvia that at times are generated by certain manufactures, by filth or other causes, in the heart of great cities, and even in more open places. Hence chemistry has employed herself in the discovery of other *whites* which should not be liable to change. From *antimony* and from *zinc*, whites have been made which have been said to possess, with sufficient body, and great beauty, assured permanence. Of these we say nothing, having, like M. Bouvier, had no occasion to try them, but we add, that as it will be observed, in every painting that has stood the test of time, that it is *not* the white that is most discolored, otherwise that as it is the white that has *stood best* of all the colors, there is no reason for the young artist to have any doubt upon this score, using unhesitatingly the *Silver White* as it is prepared for him by any colormen in good repute. Further than this, whatever may be said of the white of *antimony*, later and



good authorities tell us that that of *zinc*, as well as those which have been made from *bismuth* and from *tin*, want body and consistence.*

YELLOWs.

No. 3. *Naples Yellow*.

The only bright yellow that is good.† Indispensable for painters of landscapes and of flowers. It may be em-

* Mr. Field assigns durability to *Zinc White*, but denies it to the preparations of *bismuth* and *antimony*, to which he adds *quicksilver* and *arsenic*, which are of no worth, either in water or oil. *Tin White* wants even less body than *Zinc*, though it is "superior to it in water," and it dries badly in oil. Thus lead still holds its ancient place of honor, and with little risk of being ousted.

† With the exception of *Mars*, or *Iron, Yellow* (see Chapters III. and IV.) and perhaps of a *Lemon Yellow*, so called, of which we quote the description from the *Chromatography*, in hopes that the combined application of artists may induce the colormen to import it. "*Lemon Yellow* is of a beautiful light vivid color. In body and opacity it is nearly equal to *Naples Yellow* and *Masticot*, but much more pure and lucid in color and tint, and at the same time not liable to change by damp, sulphurous or impure air, or by the action of light, or by the steel palette-knife, or by mixture with whitelead or other pigments, either in water or oil, in each of which vehicles it works pleasantly, and is a valuable addition to the palette. *Lemon Yellow* is principally adapted to high lights in painting, and has a peculiarly happy effect when glazed over greens in both modes of painting. In water it exceeds *Gamboge* in brightness, and in mixture therewith improves its beauty. This mixture also goes readily into oil, &c." But it is to be remarked that Mr. Field adds, "several pigments, not answering to the character of the present, are, however, vended under the same denomination," and it is for this reason, and—what is to be regretted, as necessary to confidence—his not giving its composition, that we said above, "*perhaps*." His indications are so few, it is impossible to conjecture (there are so many lemon-yellows) what kind of pigment is meant; though its great "body and opacity" forbid the supposition of a vegetable lake

ployed in other works of the art, the painter being careful, however, not to use it in the *lights* of his carnations, *Yellow Ochre* being infinitely better. Besides, Naples Yellow not only assumes a greenish tint, but attacks certain other colors. But it may be employed very profitably in the reflexes of carnations on the shadow side. It covers well ; and it takes the place of White in these parts, which are but little brilliant, with advantage, because it is rather less opaque, heavy and cold. It is a capital color, besides, for touching the foliage of trees in their broader lights, and yellow metals, as well as for painting flowers and draperies bright yellow.

It makes fine bright-greens, on mingling it with Ultramarine.

On account of its composition (the oxides of lead and antimony), great cleanness is requisite in grinding or mixing it ; and the use of the steel palette-knife is to be avoided, a horn or ivory spatula being substituted. The mingling of it with native yellow ochre, in order to enliven the latter, as is practised sometimes with colormen, can hardly, we should think, be accounted judicious, though it may happen to be attended with no ill results.

Bouvier, learned and practically versed in every process of colormaking, says that *arsenic* enters largely into its composition, and indeed gives an account of a process for purifying it, which he says "is highly dangerous, and may even become mortal, if one expose himself to the arsenious fumes" emitted in the operation. He therefore considers this yellow as particularly inimical to whitelead and vermilion. Other writers of authority do not mention this objection,* still less the cause ; and in the multitude

* "Used pure, or with White Lead, *its affinity with which gives permanency to their tints*, Naples Yellow is a valuable and proved color in oil." FIELD. *Chromatography*.

✓

of receipts for the manufacture of the pigment, which we have examined in various authors, while some of them name ingredients that are not included in others, as bismuth, zinc, &c., we have found no intimation of what he mentions. It appears, however, that not only the modes of manufacture are various, but even specimens from the same laboratory may differ, and that being liable to injury from slight causes in the manipulation of the artist, its durability is generally questioned, while its utility as a pigment, even with this drawback, is universally admitted.

Naples Yellow is the *Giallolino* of the Italian writers. Among the old, Paul Lomazzo so writes it, while Raff. Borghini and Cenn. Cennini have it *Giallorino*.

No. 4. *Yellow Ochre.* (Light Yellow.)

An excellent yellow, though so common. Good everywhere that one may choose to employ it, it is indispensable in carnations. Its hue, rather, however faintly, inclined to the orange than the green,* and its precious quality of never attacking nor of being attacked by any other color, give a permanency to the purity of its admixtures with reds and whites. Thus have no fear of consequences, with whatever other pigment you may choose to mix it.

It may be added, that it covers the canvas tolerably well, without being heavy.

No. 5. *Brown Ochre.* (Dark Yellow.)

This color replaces the preceding in all the mixtures of shades that require to be of a more vigorous tone than could be procured by No. 4. It is not, however, to be

* There are kinds, however, in which it is just the reverse.

used for the brighter parts, whether of flesh or of any other object which one wishes to keep brilliant, inasmuch as it has a tendency to grow darker, especially when mixed with White. For every other use it is good. It covers well, without being too opaque: mixed with Prussian Blue, it makes very useful warm greens; and with black and a little Brown-Red, it gives tones that are excellent for backgrounds, grounds in landscape, furniture, &c.

Roman Ochre is of the same class of earths, scarcely if at all different in tone from the *Ocre de Rue*, or *Brown Ochre*. What is therefore said under this head, applies to the former equally well.

No. 6. *Indian Yellow*.

Though a vegetable extract, this yellow is nevertheless permanent.* In beauty of color it approaches Gamboge;

* This is the general opinion of the best French authorities. (See for example, Chapters III. and IV.) Field, however, says that "in oil it is exceedingly fugitive, both alone and in tint." This is but one of the many discrepancies that we meet everywhere among writers on pigments. In the present case, however, it may be owing to a difference in the substance thus differently characterized; for the English authority says it appears to be a *uric-phosphate* of lime, and is made of the urine of the camel, while the French writers give it as the product of a large shrub, the *mimulus tinctorium*, which origin Vergnaud says that Mérimée received on the faith of a naturalist who had travelled in India. And we have seen the same vegetable origin ascribed to it in a recent English publication, probably copying from Mérimée.

We have thought it right to lay this difference of opinion before the student; and shall act, in like manner, in all similar important instances, for the result will be to induce caution. For the rest, *Indian Yellow* came to the French from England; and as it is said, by those who give it a vegetable origin, to be manufactured in Calcutta, Mr. Field could not have been at a loss to procure any

but has the advantage over this latter, which artists do not consider good in oil. It has also more body. It is used only for glazing, or for admixture with the ochres or with Naples Yellow, to heighten and enliven their color.

It should be carefully chosen. There are samples whose color inclines to a greenish hue. This is useful for glazing greens in landscapes, and for many other things; but the preference is to be given to that which is of a golden yellow, because this may be made of more general use, whether for greens, glazings of brilliant yellow for draperies, flowers, or the like.

Be careful never to admit it in your flesh-tints, nor your skies; its force is such that it would absorb the other tints, and you could not get rid of it. But for glazing over Ochre or Naples Yellow, as we have said (these

specimens, and the best. Yet Bouvier had subjected his (and he claims to have been one of the first who used the color on the continent) to *many years of trial, in oil* as well as other vehicles, in every situation of light and shade, for this was his invariable custom with all pigments; and it must be added that Mr. Field would seem partially to contradict himself, for, in speaking of the *madder-yellows*, and their tendency to *redden*, he adds, without giving other proof of their want of solidity, that they are *hardly equal in durability of tint to Indian Yellow*, which, besides what is copied above, he says elsewhere, is "soon destroyed in oil, and changed by time, &c." For our own part, it is a color we never use, disliking it much in any shape, and we are content to reconcile these conflicting opinions, by citing what the English chromatographer himself has said in another place, that *a color or pigment may obtain a false repute for either durability or fugacity, by accidental preservation or destruction under unusually favorable or fatal circumstances, all of which has been frequently witnessed*; a sentiment the truth of which the student-artist will do well to bear in mind, as being applicable in its principle to all the materials of painting, including its vehicles and grounds.

colors being first quite dry), there is no other yellow that can replace it; and the tint thus obtained is of great beauty.

Further, it is used, as will be indicated presently, for the modification of certain tones; mixing it, now with ochres, then again with Prussian Blue, sometimes with Lake, sometimes with Ultramarine, according to the glazings or *preparations* designed to be made.

Of several other kinds of Yellow, of which use must not be made.

These are, 1st, *Chrome Yellow*; 2dly, *Mineral Yellow*; 3dly, *the Yellow Lakes*; 4thly, *Orpiment*; 5thly, those lakes known by the name of *Pinks*, &c.

None of these are included in the List of good colors given in Chapter I., because they either change the colors they are put in contact with, or change themselves, or because they are not durable.

Chrome Yellow is a brilliant and golden yellow, which covers well, and works admirably; but it is a color that changes itself, and affects with change all those it is united with. One may venture to use it for the brightening of certain yellow stuffs, and the brilliant lights of gilding, provided it be employed pure, and the color it be laid on shall have become perfectly dry, touching it with a free pencil. It changes then much less. But mingle with it White, or Prussian Blue, and it becomes frightful. Therefore, all things considered, it were better never to make use of it: the ochres are far to be preferred; they never alter, and if your object is to produce a very brilliant yellow, you will easily attain it by glazing them with Indian Yellow, when they are dry.

Mineral Yellow (also a chromate of lead) blackens

and changes other colors. It is besides quite superfluous. (See Chapter IV. for other yellow pigments which go under the same name.)

The *Yellow Lakes* are not solid: they all lose more or less their color. Even those of *madder*, which may be classed with them, have been found quite changeable. *Antwerp Lake* does not pale, but it loses its yellow hue, and becomes brownish, on exposure to the air or sun.

All the *Orpiments* are dangerous and bad, because they contain much arsenic, which destroys every other color.

As to the lakes known to the French as *Stils de grain*, with us and the English, as *Pinks*, they have no solidity, and their place is besides easily supplied by other pigments quite as beautiful, and not so false. They are banished even from miniature-painting.

Note. In miniature and aquarel, Chrome Yellow may be used with safety, according to Bouvier; but Constant-Viguier proscribes it for miniature. It undergoes no sensible change, when the vehicle is gum-water; but even then, it is to be used only for backgrounds and certain draperies, the artist being careful not to put his pencil to his lips, no more than when he uses Orpiment, mineral whites, or Naples Yellow. These are all *poisonous*. Yet *Orpiment* is the most fatal; and it is on this account that *Chrome Yellow* has taken its place in water-colors; for its solidity, notwithstanding Bouvier and others, is denied even there.

To this list of Yellows, in order with what follows in the subsequent three chapters, to make it complete, we may add the yellows of *platina*, which are preparations of Mr. Field's, who says they are "permanent both in water and oil, *when carefully prepared* ; but

any portion of palladium in the metal from which they are prepared neutralizes their color, and renders them useless." The color of the sample we have tried and which we are now subjecting to the usual proofs, is warm, rich, and of considerable body.

REDS.

No. 7. *Light-Red.*

This is simply Yellow Ochre calcined; though there is a red ochre that is native, and which M. Bouvier says is brighter, and has his preference; however, in another place he objects to it, that it is more or less stony. The brighter the yellow ochre, the brighter and better is its calcination.

Light-Red is not near so brilliant as Vermilion; but in many cases is greatly preferable, being less harsh to the eye, and more harmonious in certain combinations, whether in carnations, or in draperies and in landscape, or other dull tints. Add to this the inestimable value of its undergoing no change, and of causing none; and that in male complexions it replaces Vermilion advantageously in all the local flesh-tints, and we have named a color of much value.

No. 8. *Brown-Red, or Deep Red-Brown.*

It is found native; but is obtained also by calcining the ochre or ochres, No. 5. A very vigorous color, it must be employed discreetly, for its intensity increases in oil, and its energy makes it easily overpower its allies. Therefore, do not employ it in any clear and bright part, especially not in the lights of carnations, nor even in the lighter shadows. Reserve it for all your dark and vigorous shades and touches, particularly those of the nostrils.

and of the mouth (adding thereto a great deal of deep crimson lake), as well as for the strongest shadows, mixed with Roman Ochre, and intense Ultramarine, with a third of the best blue-black to finish the flesh.

It is good for many other cases, too long to enumerate, as in draperies of a dusky red or brown, and even in the shadows of bright-red drapery, adding-in sometimes Vermilion, sometimes Madder-Lake, according to circumstances. This detail will be further extended when we come to treat of the *First-Palette* or Deadcoloring, and also of *finishing*.

No. 9. *Vermilion* or *Cinnabar*.

Of *European* manufacture, the fine vermilion that is sold at our principal colorshops is the French, though Bouvier and other French writers speak of the Dutch as the best: perhaps they are the same, or that the fabrication is only very recent in France. However, Vermilion is also made abundantly in England, and other parts of Europe. That which is too brilliant and with a slightly orange cast, is not to be trusted, for it is probably adulterated with redlead or minium (oxyd of lead highly calcined), which of itself blackens when employed with oil, and causes equally to blacken the vermilion (composed of sulphur and mercury), to which it is added. The application of muriatic acid will betray the adulteration by fading the color, which is not the result with pure vermilions; and should it have been brightened with *Iodine-Scarlet*, a new and beautiful preparation of mercury, highly dangerous as a pigment, the artifice will be detected in like manner, by the application of alkalis.

There is also a native *cinnabar*,* which is found in the

* *Cinnabar*, after the Greek, is the name properly given to

quicksilver-mines. Externally it is not of a fine red ; but on breaking it, it shows a beautiful color. This we can depend upon not being falsified ; but Bouvier thought he found it blacken more than the prepared Vermilion (Dutch) of the shops, and others coincide with him. It produces a very agreeable effect, for the fresh parts of carnations, when mixed with White for the rose-tint, with the addition of Yellow Ochre for the local flesh-tints.

In *sketching* or *deadcoloring*, we must never put Lake lowered with White into the flesh, however fresh the complexion we desire to represent ; this admixture becomes too cold : Vermilion is to be preferred.

Chinese Vermilion is of a color approaching more to Carmine, than that of Europe. It is preferred for the fresh rose-tints, mixing it with White, and for all the lilac-tints of very fine complexions. It might in fact be dispensed with ; yet it is convenient enough to have it for certain draperies of a red somewhat approaching the hue of Carmine : it is very beautiful, mixed or glazed with Rose or Crimson Lake. It gives also a rose less cold than pure Lake, and less yellow than the French Vermilion, either being mixed with White. It rests with the artist to use it with discernment, not lavishing it everywhere indifferently, otherwise he would fall into coldness and a vinous hue. Certain it is, that the vermilion of Europe is far better to compose the local flesh-tints, mixing it with White and with Yellow Ochre : the tint it produces is more luminous.

Finally, *Vermilion* cannot be replaced by any other analogous red, especially in oilpainting ; for *Light-Red* would not make the tints fresh enough for the fine carna-

Vermilion in the mass, the levigated alone bearing the latter name. The distinction, however, is seldom maintained.

tions of women and children, nor even for those of many men.

Note. Though Vermilion is to be found at the color-men's already prepared, in tubes (much is imported so from the colorshops of England), yet both kinds come to us more usually in the preferable form of a dry impalpable powder, done up in small paper parcels. It is sufficient to rub them with the oil, by means of the palette-knife simply, as you have occasion, being careful to use of the oil the least possible. They are bad driers, as we have indicated in the List, and will keep moist on the palette many days.

Beside the test we have indicated on the preceding page, there are others mentioned in different writers, the simplest of which appears to be a red heat, which will entirely decompose and dissipate the true pigment

No. 10. *Madder-Lakes.*

It is of little use at the present day, when these lakes are fully tested and well known, to dilate upon their character. Suffice it, they are found at the colorman's from the palest rose up to deep purple, and where *pure* may be relied on for permanence, whether used in oil or gum-water. Their beauty is of the richest kind.

In purchasing the Pale Rose, or the Rose, the young artist must not be disappointed or deceived by its faint tint, as seen dry in its form of small irregular grains about the size of a half-grown pea and under. With the addition of oil, the color at once appears in the desired lustre and intensity. So it is with the other kinds of a deeper tone, all of which will be found at the colorshops, rising in price according to the intensity of hue.

When used, a portion of the dry color is to be put upon a slab of ground glass (such as of various sizes is to be

found at the same warerooms), and crushed with the muller; a few drops of poppy-oil being then added, the color is made up into a thick paste-like mass, and is to be thinned with one third of drying-oil, as it is wanted; for, in this form of a wet paste, it will remain serviceable on the palette for many days, care being taken to place over it some convenient vessel, as a wineglass or small cup, which excludes the dust as well as air. In mixing the lakes with other colors which dry slowly, the same method will be found serviceable; we mean, of having the prepared mass as stiff as possible, and adding the drying-oil as it is wanted.

Of course the adulteration of these lakes is easy; but the test is as easy too; to wit, liquid ammonia or caustic potash, which will not affect the madder, but will dissolve the coloring-matter of cochineal, &c. At the French colorman's you will see these lakes labelled *Smyrne Lakes*. This is, because the best and most costly madder came to France from *Smyrna*. The name rests, but as is the case with certain wines, it probably has little business there.

No. 11. *Burnt Carmine, or Burnt Venetian Lake.*

This color is remarkable for its vigor, and is prepared like the Brown of Prussian Blue, by the artist himself. He is to select for this purpose a lake of deep tone without being violet. Venetian Lake is good if it do not change to a violet with alkalies, or become yellowish in vinegar. It is only certain lakes, however, which are made of *cochineal*,* like Venice Lake, that on calcination will give

* *Florence, Roman, Hamburgh*, all these lakes, as well as the Venetian, are of cochineal, and of course are all fugacious. Nor even *Burnt* are they (notwithstanding the reasonable admiration of Bouvier) to be at all relied on. *Scarlet Lake* is also a preparation

the color desired. The lakes of madder are of no use for this purpose. In default of Venice Lake, the best Carmine may be taken.

The process of calcination we will describe in its place (Chapter V.) The color obtained (which is said to have the solidity this pigment is known to want in its raw state), can be compared only to that of the Purple of Cassius, or to the rich color of deep-purple violets. Without appearing black, its profundity of tone is quite as great (says Bouvier). It is of great use, either in the most vigorous parts of a purple, or violet, or brown drapery, or in the hollow of the nostrils, the interior of the mouth, and other deep clefts. It may be mixed in great variety, whether with Asphaltum, or the Composite Brown, No. 24, or with Sienna Earths, or the Prussian Brown, No. 19, or to give vigor to the Brown-Red, No. 8, or to English Red, No. 12; but it is not to be used to excess; we must reserve this immense resource for the last vigorous touches in all the parts which require it, and where the mixture of black with the lakes would deprive them of transparency. It may be used with advantage, likewise, in purple or deep-violet velvet-like flowers.

Notwithstanding the value of this auxiliary to the madder-lakes, which derive from it the force they are accused of wanting, very few painters in oil make use of it; *Burnt Carmine* is scarcely known except by miniature-painters. Finally, we repeat, it is not every lake of cochineal, nor every trial that will give this desirable

of cochineal, and very similar to the *Florentine*. *Indian Lake* is but another name for *Lac-Lake*, the most durable perhaps of these animal-substances, so to speak, but still not to be regarded as permanent

intense purple; experiments must often be repeated by the artist, till he succeeds.*

No. 12. *English Red.*

This pigment works easily, dries quite well, and is of a color more lively and less yellowish than the deep-red ochre, No. 8. It is good in red draperies, for the shades; mixed with Lake, or pure, according to the tint of the drapery. There are other occasions where its color, lively and powerful, may be proper; but one must be very sparing of its use, particularly in flesh, and not make it a substitute in mixtures for the brown-reds, 7 and 8; because it is so powerful, that its management is difficult, tinging everything red.

Seeing this property, and that it is a color which may be easily dispensed with, No. 8 supplying its place, it need be only mixed as it is wanted, in rare cases.

* In view of the at least questionable durability of Burnt Lake of Cochineal, we subjoin from the *Chromatography* the following account of a reliable pigment of similar color:—

“*Madder Purple, Purple Rubiate, or Field’s Purple*, is a very rich and deep carmine prepared from madder. Though not a brilliant purple, its richness, durability, transparency, and superiority of color have given it the preference to the Purple of Gold, and to Burnt Carmine. It is a pigment of great body and intensity; it works well, dries and glazes well in oil, and is pure and permanent in its tints. It neither gives nor sustains injury from other colors, and is in every respect a very perfect and eligible pigment.”

This preparation of madder is not in our colorshops that we know of (the French *Concentrated Purple* of madder being of a brilliant color not answering to the description nor the requisitions), but it ought to be, with all of *Field’s colors*. Indeed as to madder-pigments, we have good reason to suspect (from the test) that few or any ever reach us from Paris, that are not sophisticated; and Mr. Field says that the brightest of the *laques de garance* which he examined was tinged with the rouge of the safflower, and of course had not the durability of the genuine Madder-Lake

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Employed pure, the disadvantage just mentioned does not exist, or when it is mixed with a fine deep lake for the darker folds of red or crimson draperies, or for the strongest touches of the nostrils, mouth, &c.

Venetian Red, Prussian Red, &c., are the same ochre (see Chapter IV.); though true Venetian Red, i. e. of the Venetians, was probably brought from India, and similar to the *Indian Red*, so well known, and which holds the place with English writers that the French assign to the *English Red*. *Indian Red* is usually more of a purplish hue than the red here described; but it is of the same properties, and all that is said above applies to it equally well. It has always been a great favorite with English artists, with whom it has sometimes borne the name of *Persian Red*. Of the different tints or shades, that which is most roseate is considered best.

BLUES.

No. 12. *Ultramarine*.

There are really, as Bouvier says, but two good blues for oilpainting; to wit, *Ultramarine* and *Prussian Blue*. We have, however, indicated, according to his list, two others of which use may be made on occasion,—*Smalt*, and *Thénard's Blue* or *Cobalt-Blue*.

Ultramarine is the color *καρ' εἰζορῶν*, by excellence or pre-eminence; for as no other pigment approaches it in beauty, so there is none that matches it in durability; for fire, which will alter all others, has no effect on this invaluable material of our art. The history of this precious color is too well known, that we should expend space upon its details; suffice it to indicate, what may not readily occur to the young artist, that its familiar and inexpressive name simply marks its Oriental origin: *Oltramarino*,

Ultramarino, Outremer, Ultramarine (the Germans say likewise, *Ultramarin*), are mere terms indicating its coming from *beyond the sea*.

Precious in quality above all other pigments, the Ultramarine is beyond all others high in price: hence it was an object with the French government to propose, as it did, a reward of 6000 francs to whoever should discover a composition, that combining all the elements of the blue of the lazulite, might safely replace it. This was done by M. Guimet, whose factitious ultramarine, unchangeable by the air, or by fire, is now the kind that is sold at the colorshops everywhere for the original pigment,—except the true mineral color be of course expressly ordered and paid for at its exorbitant price, which, greatly lessened as it is from what it once brought, is even now at Rome, where it is cheapest, \$20 the ounce, whereas the ultramarine of Guimet is afforded at \$5. This difference alone, for obvious reasons, makes the discovery of Guimet *inestimable*. It should have borne everywhere the name of the inventor, but custom has decided against this deserved perpetuity of honor.

As with the original color, this ultramarine is of different degrees of intensity, which are designated by number, the first being the deepest.

Could one find any fault with Ultramarine, says Bouvior (speaking of the genuine or lazulite blue), it would be that, used with oil, it gains intensity in proportion to the age of the picture, rather than loses the least part of its brilliancy and force; so that we should rather fear excess than otherwise in its employment, especially *in skies and in the soft demi-tints of carnations, &c.*

We may add to this observation, that considering the permanency of its character, it will in general be necessa-

ry to break its brilliancy by some admixture, because, where used pure, the other colors that neighbor it changing in time their character, the harmony of the fresh picture will no longer be preserved, but a discordancy of tone be apparent.

No. 14. *Prussian Blue.*

According to the experience of our Genevan artist, the best Prussian Blue, when used with gum-water simply, has stood the test of thirty years' exposure to the full glare of day, and even of a summer's sun. Through all this lapse of time, it underwent no sensible alteration, though mixed with Krems White, as well as with ochres, reds, and divers other colors. When mixed, however, with Vermilion, it was somewhat changed; but even this change took place only after many years. From all of which he concludes that a prussian-blue of good quality is all but unalterable as a watercolor. Employed with oil, the result was not so satisfactory; it took a greenish or a reddish cast; but always very lightly, when a good fabric, compared with what was the result with ordinary specimens.

It is not the less a very valuable pigment, even for oil-painting, because it makes, when mixed with different yellows, greens of a charming shade; and even employed with White, and corrected by Lake, by Black, or by Red Ochre, it may render the greatest service. But it must not be employed pure with an admixture merely of White: its tint has something extremely harsh and hard, that is in harmony with no other color.

Let us add, that all the alkalies attack this color. It is therefore not to be employed with those pigments which have any in their composition.

No. 15. *Smalt*.

This pigment, whose hue approaches that of Ultramarine, and is very durable, is a glass colored by pure cobalt. It is difficult, from its great hardness, to reduce it to powder, and consequently, however fine it may be had at the color-shops, it is always to a certain degree coarse as a powder, resembling a fine and moist sand. Bouvier, who drew his samples from Bâle, gives it even singular desiccative properties; while his countryman, Tingry, a distinguished chemist, assigns to it directly the opposite character. Again, another Swiss artist, a friend of Bouvier's (Mr. Toepffer), assured him that he found Smalt to combine so badly with oil, that in time, when removing an old varnish, he found it detach from the canvas, an objection which Bouvier himself had never reason to attribute to it. From our own experience we can say nothing, for we do not like it, and find it as a color altogether superfluous. We may add, that while the very nature of its composition shows the plausibility of the few objections made to it, Smalt is so cheap a pigment, that experiments with it can be readily made by the young artist, and to any extent, without subjecting him to loss.

No. 16. *Cobalt, or Thenard's Blue*.

This fine color appears under both these names; or rather, Thenard's Blue may be classed, along with some others, as one (and it is the best) of the blues of cobalt; and indeed we observe that, at the shops, Cobalt and Thenard's Blue are made to be distinct pigments, being kept in separate bottles, differently labelled. Bourgeois, in his edition of Watin, has made an objection to this blue, that is copied by most or all of the subsequent writers on colors, to wit, that by candle-light it has a violet tint. He ranks it, how-

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ever, in permanency, next to Ultramarine, and before Prussian Blue.

The ultramarine of Guimet, by its comparatively moderate price has made us think this color a superfluity in the box of an artist who would confine himself discreetly to the use of as few varieties as possible; and though eschewing the venture of any advice of our own to the young painter, composing as we do this compend almost altogether from the popular work of one established writer on the art, we may remark that with good Prussian Blue (for special uses) and Ultramarine for others, the amateur or professed painter is sufficiently provided.* We pass now to the

BROWNS.

No. 17. *Sienna-Earth*, raw.

A fine yellowish brown, transparent, and quite solid, but darkening by time (the *burnt* color as well as the *raw*). This disadvantage is still more apparent, and more immediate, when they are allied with certain metallic colors, as with White. The Brown from Prussian Blue, which is equally transparent, according to Bouvier, and has not

* Since this was written there has appeared at the colorshops a very beautiful blue, under the attractive name of *Permanent Blue*. Its nature or composition we do not know, nor any of its properties saving its beauty. It is used in oil.—Mr. Field mentions a blue phosphate of iron found with the iron pyrites in Cornwall and here in *North America*, and which goes by the very proper name of *Blue Ochre*, and also by the absurd designation of *Native Prussian-Blue*. Of perfect solidity, with the body of the other ochres, but more transparent, working well and drying readily, it is certainly worthy of being brought into more notice, though like ochres of other hues its color is rather modest than brilliant. If not *easily* procured, it is still procurable, and we hope will be soon found.

this tendency to blacken, and moreover dries more readily, is to be preferred, as well as several other browns, to Raw Sienna.

No. 18. *Sienna-Earth*, calcined.

With the precaution to be observed against excessive use and remembering its tendency to darken, especially when mixed with White, Bt. Sienna is a valuable color, light, transparent, and warm, and not easily replaced by others. Its power is such, that however small the quantity one employs in admixture, it absorbs all those with which it is combined. It is therefore, we repeat, to be used with discretion, either to give warmth to a tint which in the sketch is found too gray or cold, and then it is to be used only as a glazing, or mixed with intense lakes and intense ultramarine for the more vigorous touches of shade in carnations. Let us say in general, that it is little proper for aught but glazing and *preparations* (of which we shall speak in their place); for example, for glazing trees that have put on the ruddy tint of autumn, or for the vigorous parts of foregrounds, for glazings of orange-yellow draperies, or brown draperies upon the shadow-side, for furniture of mahogany, &c. ; in a word, everywhere where one would have the tone warm, vigorous, and powerful: but it is of such strength of hue that it brings nearer to the eye every object that is glazed with it; so that one must have care never to use it except in the foreparts of a picture, which are supposed to be nearest the eye of the spectator.

As this fine color becomes darker by time, it is advisable to employ rather less than the object on which we use it, or the part, would seem to require.

No. 19. *Brown of Prussian Blue.*

A color which the painter manufactures himself, it not being kept at the colorshops. The discovery of this valuable pigment is due to Mr. Toepffer, who communicated it to Bouvier, by whom it has been made public. A prussian-blue is to be chosen of a shade moderately dark, the most intense not answering (giving a heavy and opaque color, of a brownish-red), neither those of an opposite extreme, nor too bright a blue (the color made from these being feeble and too yellow). Further than this, M. Bouvier confines the choice to the French prussian-blue; the English (which *as a blue* he invariably prefers) being, of whatever quality, only adapted for the formation, by this process, of the color No. 20. Mérimée, who published after Bouvier, says that the English sort contains but little of alumin (which is essential to a true result of the process). The process, which is very simple, will be described in its place. The color produced is that of Bistre, according to Bouvier: the experiments which we have made did not give this result precisely (perhaps from our not having the right Blue), but it was otherwise highly satisfactory, producing several shades of color, which we would not willingly, now we know them, be without, as we are assured by this writer of their stability. The transparence ascribed to it by M. Bouvier we have to add, we did not find, in any of *our* samples, to be quite comparable to that of Asphaltum, to which he equals it, yet it is certainly considerable. With these observations, adding that *De Montabert* falls quite into a rapture in describing its qualities, we will give Bouvier's account of its properties somewhat in detail.

"I cannot," he says, "commend too highly the use of this charming bistre-tint; it has the advantages united of

Asphaltum, of *Mummy*, of *raw Sienna*, without their disadvantages. It is as beautiful and good in water as in oil ; it undergoes no change ; is of a perfect transparence, of a most harmonious tone ; combines with any other color without disadvantage, and besides all this, it dries well, and better than any other of those colors which are suitable for glazings and preparations. It closely resembles *Asphaltum* in tint, as well as in transparency ; so that it is preferable to it in every point of view." He assures us that he has paintings, executed for more than twenty-three years, in which he has made a great use of this color in glazing, both pure, and mixed with lakes, Prussian Blue, or Ultramarine, and that they have undergone not the least change. It is a color that works well, and there is no need of drying-oil, or at least of very little, in employing it ; which is in itself an advantage, since we thereby avoid the blackening as well as incrustation of color which is the consequence of the too free use of that vehicle.

It must be observed however that like all diaphanous colors, this brown is only suitable for *glazing*, or for the substratum, so to speak, of *preparations* (glazings for retouching) for it will not cover the canvas at all.

No. 20. *Another Brown, made with the English Prussian-Blue.*

The color of this calcination is an orange-red, very little used. Bouvier obtained it in an unsuccessful attempt to make the preceding No. It is nearly of the color of Italian Earth (raw), but has the advantage of not blackening, like that bituminous substance. It dries tolerably well, is permanent, yet quite transparent, producing still finer glazings than Bt. Sienna (which besides blackens, as we have seen). It somewhat resembles Roman Ochre,

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but is more lively and redder, and a fine color, and so soft as scarcely to need grinding. It is in fact itself a pure ochre made of the ferruginous* part of Prussian Blue, and may be recommended to those who paint very small works and are very particular to have their colors pure; but for large paintings it would be too costly, because of the very small quantity which is got from the large quantity of the Blue which it is necessary to calcine.

No. 21. *Asphaltum.*

What we have already said of Asphalt is no reason for excluding it from the list of good colors: it is excellent for glazing, because of its fine bistre-tint, its perfect transparency, and the facility which the extreme divisibility of its particles affords of spreading it as thin as can be desired. It mixes well besides with all other colors, so that you can give it the precise hue you wish; but it has the inconvenience of blackening, which arises in the first place from its bituminous nature, and secondly from the necessity of using with it drying-oil pure, without which it would scarcely dry, except by excess of turpentine, which disposes it to crack. It is therefore advisable to use it only in those cases where there is little to be feared from an increase of vigor and intensity.

Asphaltum is often adulterated; which may be one cause, by the by, of the difference of opinion which prevails with regard to the safety or hazard of its employment. See, however, for further particulars, Chap. XV.

No. 22. *Cassel-Earth.*

This excellent pigment might be classed among the blacks,

* Prussian Blue is considered to be a combination of hydrocyanic (prussic) acid with potash and iron.

as well as among the browns, for it has such force of color that it shadows the blacks themselves. Over a brown of the sketch* its tone is very intense, and in this case it is worth infinitely more than the blacks, which are almost all more or less heavy and cold: so that, with Cassel-earth, one may obtain tones of such vigor as no other color can give. For the rest, it is easy to manage; but, being quite bituminous, it must never be mixed with White, nor with any gay and light color; it would attack them: besides, this is altogether unnecessary. The blacks are preferable in mixtures, and you can give them a brown tint in mixing them with brown-reds and brown ochres, more or less according to occasion. Cassel-earth must be reserved then to finish a picture, and not be used in the sketch or first-painting.

It will give all the browns desirable, by mixing it either with intense Lake, or burnt Lake, or lastly with blacks; but this latter mixture is rarely useful, because of itself it bears a yellowish-black tint. It is very near the color of *Sepia*, used in *washing*: you can spread it, like that, more or less thick or thin, and it is according to the body that you give it that it acquires more or less intensity, and appears more or less dark. It serves a good purpose for the completion of every kind of hair-tint, from chestnut to black. It will furnish you, as has been said, the more vigorous touches of black, or deep-brown draperies, and the like. But it is of especial service in landscapes, for the most vigorous parts of the trunks of trees and of foregrounds, as well as to paint cavernous rocks or deep recesses in architecture.

For painting the black of the pupil of the eye, in mixing it with burnt Lake and a little pure Prussian Blue, it is

* Or *deadcoloring*.—Consult the *Dictionary of Terms*.

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the best thing you could have. This admixture gives a black the most profound ; but it is only to be used in finishing, for in the sketch the pupil should be painted brownish-black.—For anything else but black stuffs and the pupil of the eye, this intense black would appear too hard.

Cassel-earth is of the number of those colors which need drying-oil.

Cassel-earth is said to be like Cologne-earth, a *lignite*, i. e., to have its origin in the decomposition of wood ; and it is right to add, to the recommendation of its qualities which we have extracted from Bouvier, this caution, that while De Montabert says that it has not been observed to become darker, other writers have charged it with the fault of becoming lighter, and of these we think Mérimée is one. In the sixth edition of Vergnaud's Manual (1834) it is said that the calcination it undergoes to add to its intensity gives perhaps a little more solidity to its color ; and in the list we shall presently give from this excellent little work, it will be found ranked under the second class, i. e., of colors *sufficiently*, though not perfectly solid. Finally, it is probable that *this* was the earth used by Vandyke, and not the species which now goes under his name ; for all these bituminous ochres, *Vandyke Brown*, *Rubens' Brown* (used by the Belgians, as we and the English use *Vandyke*), *Cassel Earth*, *Cologne*, are of a similar generic character, and differ but in shade or in greater or less warmth of tone.

No. 23. *Cologne-Earth.*

Less transparent, and of course covering better than Cassel-earth, this pigment has, besides, a color more approaching to a violaceous-red. Bouvier denominates it accordingly violaceous-brown (*brun-violâtre*). He does not consider it a

color at all necessary, though it may be kept for occasional service, and, having made but little use of it himself, appears to have been induced to admit it in his list of good colors simply from the praises bestowed on it by others. Let us then observe that Cologne-earth is to be *rejected*, because its color is admitted to be fugacious. "Its use was not thought of," says a voluminous writer, cited by us above, "but when, employing neither Asphalt nor Mummy, the artist had only the browns of Umber, or those which are made of black and yellow. Brown hair, represented by this color, has been known to disappear in six months! *All the brown had vanished: there remained but a few black lines of the sketch.*" The same story is told by Mérimée, either of this, or of Cassel earth; but we think of *this* treacherous pigment.

Calcined, it acquires a reddish tint.

No. 24. *Composite Brown.*

This is a mixture, made at pleasure, of the three primitive colors, to wit, *yellow, red, and blue*, in such relative proportions as one may find best adapted to the occasion. It is for *glazing and preparations*.

EXAMPLE.

Composition of a Brown for glazing an object which it is desirable not to have too obscure, whether in landscape, drapery, and the like, or even in a part of the shadows of flesh-tints.

1. *Rose Lake; light Ultramarine; light Yellow Ochre.* Mix these three colors, letting the occasion direct which of them you would make predominate; but never glaze them on the *distances*, where the bluish tint is beginning to appear.

2. For a *brown more intense* : The best (English) *Prussian-Blue* ; *Roman Ochre*, or *Indian Yellow* (according to occasion) ; *Crimson Lake* (of Madder). Let your pleasure direct you as before, and glaze with the mixture the nearer parts of your landscape, &c.

3. If you would give still more energy to this brown : *Prussian Blue*, as before ; *Indian Yellow* (without ochre) ; *Burnt Lake*. The same rule as to the dominant color ; but use this mixture only *for the most vigorous tones*.

With this resource, variable to infinity, every other color for glazing might be dispensed with. "Yet I do not advise it," says Bouvier, "precisely : I will only say that the Bt. Blue (No. 19) and Bt. Sienna are two colors ready made, very suitable to glaze certain objects, and which it would be wrong to neglect ; but at the same time, I really think it would not be ill to dispense with all other browns, and especially Asphaltum, which has great disadvantages." If this latter clause seems to be a little inconsistent with what the author had already said of Asphaltum, which, though allowing that it blackened, he did not exclude from the list of approved colors, we can only say that he is not singular ; for of all didactic writers we know of none that can compare for inconsistency and self-contradiction with the great mass of writers on painting ; an inconsistency that is still more marked when we compare them with one another, especially in their account of the properties of colors, which one would at first sight think so simple ; for here their disagreement is so frequent, as to fill the young student with doubts that leave him always anxious as to the permanence of his labors, and throw him, even in the immediate employment of his materials, almost altogether on his own unpractised judgment.

BLACKS.

Almost all substances reduced to charcoal may furnish blacks. In selecting, from the number of those which are best, nine or ten sorts,* the young artist is not advised to procure *all*, which would be troublesome and useless; they are merely indicated, that, knowing their desiccative qualities, he may be enabled to decide promptly in his choice according to the occasion.

No. 25. *Ivory-Black.*

Intense black; soft, unctuous, and easy to grind; but one of the worst of driers: a disadvantage that is noways lightened by its adulteration with *Bone-black*. It is considered also, as well as Bone-black, to have the quality which is ascribed to many of the browns, particularly those of a bituminous nature, that, namely, of deepening its tone in the painting; a fault, however, which we are inclined to think is not so much in the pigment as in its vehicle.

* Borghini (Raff.), the first good edition of whose elegant work was published in 1584, begins his account of colors (p. 241, vol. i., *ediz. di Milano*, 1807) by the enumeration of nine sorts of blacks as then most in use, though, like Bouvier, he intimates that others might be made ("comechè d'altri far se ne potrebbono"). Of these nine, *asphaltum* ("nero di spalto") is one. *Ivory-black*, *peachstone-black*, *lamp-black*, *vine-black* and *paper-black*, which are of Bouvier's list, are also of the number, and therefore were colors used by the old painters of our modern time. As for the ancients, their blacks were also chiefly of pure coal. They had too their smoke-black and torch-black: their *blue-black* was of wine-ees; though Polygnotus and Micon made theirs of the husks of grapes: while the only *pure* black that we ourselves know, *Ivory-black*, has the honor of being added to the pigments of Apelles (see Pliny, *xxv.* 25, or 6, according to the edition).

No. 26. *Coffee-Black.*

Little known, and not on sale. Yet it is one of the best that can be used: soft without being greasy, light, almost impalpable, even before being ground, and giving tints of a very bluish gray when mixed with White, a quality very precious for making the blues of the sketch, and dull greens. Bouvier, who says this, prefers it greatly to *Vine-black*, notwithstanding the excellence of this latter, because the first is ground in a couple of turns of the muller, while *Vine-black* springs up under the muller, and therefore is ground but very imperfectly or only after a long exertion. Besides, *Coffee-black* dries better. For the rest, it is of a very fine and bluish tone. It is not a deep black;* but it combines admirably well with all other colors.

For this pigment, as well as the Prussian Brown, and Cochineal-Brown (*Bt. Lake*), artists are indebted to Bouvier, who, obtaining it from his countryman Freschwise (a landscape-painter), first published it in his Manual in 1827.

No. 27. *Paper-Black.*

Of the nature of *Vine-black*; but much more easy to grind. It is however tedious and wearisome to make; and though excellent, we are so rich in blacks, that we will not dwell on it further than to add, that it is very soft, of an agreeable fine color, bluish-gray, and that mixed with whites or yellows it may be used with advantage to paint landscapes, or even flesh.

* *De Montabert*, who copies the indication and process from Bouvier with due acknowledgment, prefers calling it *Coffee-Brown*, giving it as an exemplification of a *bluish-brown*.

No. 28. *Cork-Black.*

The lightest, finest, and bluest of all the blacks. "Some of my friends," says Bouvier, "call it *Beggars' Ultramarine*, because it produces, by combinations, tints almost as fine as Ultramarine. This is saying a great deal, certainly." Like Coffee-black, it scarcely needs more than the palette-knife in mixing it; though it is as well to use the muller for both of these, as for other colors, all being improved thereby.

Cork-Black is not a velvet-black; where intensity is required some other is to be preferred: but for mixtures it is admirable, and especially for linen, skies, distances, and for the different broken-tints of carnations (in the *sketch*).

It is known to English artists as *Spanish Black*.

No. 29. *Vine-Black.*

An excellent, bluish black, and extensively used, especially for large pictures, where much color is employed. But it is difficult to grind fine, as we have said; and therefore not to be compared with Coffee-black, which is equally beautiful (see above, No. 26). Nevertheless, those who can procure bladders of *Vine-Black* perfectly ground, will be right to use it.

No. 30. *Prussian Black.*

The same prussian-blue (that is, *not* the English) which is calcined in the open air gives the brown No. 19, makes a valuable black when burnt in a close crucible. It is very intense, very soft and velvety, and very agreeable to work. It is ground in a few moments. But its special quality is that it dries much more promptly than all the other blacks. Finally, it is of a bluish shade, and may be used for everything.

No. 31. *Russian Black.*

A natural earth, extremely intense of tone. It is of Russia, as its name imports, and we imagine is not easy to be procured in this country, even were it not superfluous. It may however gratify the young artist to inform him that it was probably an earth of this species which the old fresco-painters employed, and which Borghini mentions first of the blacks he has enumerated, as we have said in a note above. His words are : "The first [*sc.* black] is called *earth-black*, a coarse and natural color, that may be used in fresco, distemper, or oil painting."*

No. 32. *Bone-Black.*

Reddish. Though used by many painters, it is not to be advised, because of its difficulty in drying, which necessitates the employment of drying-oil in too great quantity. The reddish, or rather orange-reddish tinge, if needed, can be given to any other black by *Cassel-earth*, or, if it be wanted still warmer, by *Bt. Sienna*.

No. 33. *Peach-Black.*

Somewhat violaceous. It is much used by Parisian artists, and Bouvier believes it to be a good black, but at

* *Il primo si chiama nero di terra, color grosso e naturale, che a fresco, a tempera, ed a olio può servire.* Rip. lib. ii.—p., vol. and ed. already indicated. Pliny also heads his list of blacks (xxxv. 25; ed. Berol.) with a fossil, or rather with *two*, as his own phrase is "geminæ originis," although one of these was brought by preparation to that color, being at first like brimstone ("sulphurei coloris.") Sir H. Davy considered them to be of iron and manganese. (See Stieglitz *Ueber die Malerfarb. der Gr. u. Römer* (Leipz. 1817) : where the reader of German, who is curious in these matters, may find a complete yet concise account of all the colors, so far as known, of the ancients.)

the same time asks, very sensibly, of what use is it to have a black of this cast, which can always be given by Lake, without diminishing but rather increasing the intensity of the black it may be mixed with. An eminent authority says of it that it is "almost always false and in discord with the other colors."

To resume, *Coffee-black*, *Cork-black*, and *Prussian Black* are the three most to be recommended. If one choose not the trouble of making them himself, he has but to take *Vine-black* as the bluest, and *Ivory-black* as the blackest, and he has all he wants of the list.

As however the young artist will meet, especially in old books, with the mention of *Lamp-black*, and may be tempted by its description to try it, we will translate from another work of high standing what may serve him as a caution. "As to the black of wine-lees (called *German Black*), and the black, however made, known as *Lamp-black*, they must not be used. The gray and violet tints of painters of the schools of Michelangelo and Raphael have given proof enough that they are dangerous." We have said in this extract, with a free paraphrase, *Lamp-black however made*, because the French distinguish between the *noir de fumée* (smoke-black), which is gathered from the combustion of pitch and tar, and the *noir de bougie*, or that which is collected from the smoke of a waxlight. De Montabert considers both these kinds of what we call, by one name, *Lampblack*, as to be rejected. Yet it will be seen that the second, which is indeed preferable of the two, is put among the list we shall presently give, as of the first class of pigments in point of permanence; and it is but fair to add, that the Manual from which we give that list, and which was published (the sixth edition five years later than Montabert's great work) thus speaks: "*Noir de*

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bougie " (candle-black, i. e., made by a *waxlight*). " This color which was formerly used only for miniature-painting, is now employed in oil. It replaces with advantage *Peach* and *Vine Black*, and has not, like these last, the fault of penetrating through the other tints." Here is a great discrepance! for *Vine-black*, which Montabert has spared, falls equally under ban with *Peach-black* or better *Peachstone-black*, while *Lampblack* is restored to its rank of respectability!* This is only *one* of the instances of contradiction between writers on the colors used in painting, that we have already alluded to. It is therefore chiefly, that in the present edition of our compend we have given such marked prominence to Bouvier's discreet list (though this too is not without its inadvertences and deficiencies, some of which we have silently corrected or supplied). Should our labors prove so acceptable that in course of time another issue of our work should be called for, we will make anew the fullest researches into all authorities, from the oldest date to the most modern, and with the aid of the little experience we can claim as our own, we may hope to present the *Young Artist* and the *Amateur* with an improved chromatic catalogue and history that may be relied on. As for the particular black that has led us into these remarks, let us be permitted to counsel, for the present, its rejection; the *risk* not being compensated by any positive advantage.

* We must not omit to say that Mérimée (a high authority, because an excellent chemist as well as practical painter) considers *Lampblack*, at least the better sort of it, as a pigment that may be employed with perfect safety

GREEN.

No. 37. *Distilled Verdigris.*

This, a glaze, is to be used only in rare cases, where the most brilliant green possible is wanted, as for the plumage of birds, for butterflies, the panes of church-windows, silk or velvet draperies, and sometimes even for stuffs of wool when of a very lively green, as in certain shawls, and finally, above all, to represent the brilliant effect of certain green precious-stones.

The method of employing, without ill consequence, this beautiful but dangerous color is as follows:—Finish entirely the object you would glaze, and as carefully as if it were to remain unglazed. Your greens will be made with Prussian Blue and one of the light yellows No. 3 or No. 4, observing only to choose the Naples yellow rather than the ochre, if you would have a very gay green; and in this case it were better also to use Ultramarine than Prussian Blue.

Keep the color yellowish, or even make it pure yellow on occasion. But let no White be admitted.

This done, leave the work to dry perfectly: then glaze over the entire object a couch of Indian Yellow with drying-oil. This couch is to be very thin, if your green is to be light and brilliant; but of more body, if you would have the green more or less deep.

Let this glaze also dry, thoroughly, till there is no longer any viscosity. Then, which will be about a week or fortnight in summer, and longer in winter, you are ready for the verdigris.

Crush quickly a little verdigris (the *crystallized* only, remember; that is, “Distilled Verdigris”) on your stone or glass slab, and reduce it to a fine powder, with a small

muller. Have a large brush ready ; dry, not oiled ; and, as the greatest celerity is required, secure yourself against interruption. Take Balsam of Copaiba or Capivi (the whitest and least viscous you can procure) and fine Mastic-Varnish, equal parts, and mix with it quickly, in a couple of turns of the muller, your verdigris, keeping it thinner than if it were to paint with ; bring the mixture quickly to the centre of the slab, lest it should adhere, and with your soft, white, and new brush, spread boldly and rapidly your glaze on every part alike, lights and shades, with equal surface, exactly in fact as if you were varnishing.

It is better of course to have too little than too much color in this glaze, because there is always the resource of a second glaze, if the green be found too yellowish ; in which case you will wait till the first couch be perfectly dry.

Be cautious too not to go over again, in your operations, a part which has had time to evaporate however little, because the brush would leave its mark. A little experience in varnishing, however, will teach this better than any counsel.

Thus employed, this color, dangerous as it is in itself, undergoes no change : it is so imprisoned in the copaiba, which becomes very hard, and in the varnish, which dries instantly, that the air has no time to attack it. "I am certain of it," says Bouvier, "for it is more than eighteen years since I used this extraordinary means, for furniture of Utrecht velvet, for shawls, and for satins, and I can affirm that they are as brilliant as on the day they were first painted." It is however only to be used rarely, on account of its great brilliancy, which would overpower all the other colors.

Remember that Verdigris is a cold color, and that the

under lay can hardly be kept too yellow ; otherwise the green produced would be almost blue, and harsh and disagreeable in tone.

Remember, too, to let the picture be thoroughly dry before it be glazed. One of M. Bouvier's friends having neglected this precaution, the balsam and varnish, harder and stronger than the under color, prevented its expansion, and the part thus glazed opened in a thousand little cracks, discovering the very priming of the canvas.

Having had no occasion to make trial ourself of this method, we can add nothing as respects its efficacy, though we have no doubt of it from the admitted fact, that this pigment so apt to effloresce in simple oil is to a degree protected by varnish. We have however experimented with the balsam as a vehicle of other pigments ; and found it from its viscosity, and its difficulty in drying, even with the addition of varnishes, quite objectionable ; while its odor, even in so little quantity as was used, was so insufferable that we could not keep the porcelain on which the experiment was made in the room. De Montabert joining with Bouvier, and other writers, in an expression of admiration for the beauty of this glaze of verdigris (which, by the by, is supposed by some to be the brilliant green seen in certain old paintings*) recommends as the vehicle of its application *linseed-oil* ; " this oil," he says, " being a better protection " (than other oils doubtless) " against the influence of the air on the salts of this color. At the end of six days the effect will be produced, and the turquoise-hue of the verdigris will be changed into an harmonious and superb green."

Verdigris is rendered a safer pigment by burning ; but

* Leon. da Vinci speaks of it, and of its liability to wash off unless confined by a coat of varnish, applied after it is dry

it acquires by the process an olive shade. Of course in this state, having parted with its acid, it is no longer an acetate of copper, but an oxide. *Bt. Verdigris*, as may be supposed from the siccative properties of the crude pigment, dries admirably.

CHAPTER III.

LIST OF ALL THE COLORS AT PRESENT EMPLOYED IN PAINTING, ARRANGED IN THREE CLASSES, ACCORDING TO THEIR DEGREE OF FIXEDNESS OR PERMANENCE.*

CLASS I. *Pigments whose colors do not change, either by the action of light, or by combination with other colors.*

WHITES. None. (*They all finish by blackening, even those derived from lead, which change still more in situations deprived of air than in those which receive both air and light.*)

BLUES. Ultramarine; both of the lazulite, and the factitious.—Cobalt. (*It has less body than Ultramarine, and its shade, of a blue less pure, gains in intensity.*)

YELLOWS. Mars Yellow.—Indian Yellow.—Gaude (Weld) Lake.—Yellow Ochre.

BLACKS and BROWNS. Ivory Black.—Lampblack (the best).—Mars Brown.

REDS, ORANGE-TINTS, and VIOLETS. Mars Red.—Carmin of Madder.—Madder-lake.—Burnt Sienna-earth.—Burnt Italian Earth.—Orange Mars.—Purple of Cassius.—Violet Mars.

* For this useful list we are indebted to Vergnaud's capital little book, "*Manuel du Peintre en Bâtimens, du Fabricant de Couleurs, &c.*"

GREENS. Chrome Green.—Cobalt Green.

CLASS II. *Pigments whose colors are of a fixedness less invariable than the preceding, yet sufficiently solid to be used habitually.*

WHITES. Silver White.—Whitelead.

BLUES. Prussian Blue.—Mineral Blue.—Indigo.

YELLOWs. Roman Ochre.—Raw Italian Earth.—Raw Sienna-earth.—Naples Yellow.

BLACKS and BROWNS. German Black.—Charcoal-black.—Composite Black.—Lampblack (inferior*).—Bone-black.—Peach-black.—Vine-black.—Burnt Cologne-earth.—Burnt Cassel-earth.—Bitumen.

REDS, ORANGE-TINTS, and VIOLETS. Brown Red.—English Red and Prussian Red.—Cinnabar or Vermilion.—Chinese Vermilion.

GREENS. Green Earth (that of Verona).

CLASS III. *Pigments whose colors are of but little solidity, and changeable by the action of light and by admixture with other colors.*

WHITES. Ceruse.—Chalk-whites.

BLUES. Blue Ashes.—Azure.

YELLOWs. Mineral Yellow.—Chrome Yellow.—Yellow of Antimony.—Orpiment.—Massicot.—Terra-Merita.—Saffron-yellow.—Yellow *Stil de grain* (Dutch Pink).

BLACKS and BROWNS. Umber.—Brown *Stil de grain*

* The reader will remember that on a preceding page we showed that the French distinguished this species of black by different terms. What we call in this list *the best* is the "Noir de bougie;" the *inferior*, "Noir de fumée." See p. 40.

(Brown Pink).—Vandyck Brown.—Bistre.—Hydrocyanate of Copper.

REDS, &c. Carmine (of cochineal).—Minium.

GREENS. Verdigris.—Distilled Verdigris.—Hungary Green.—Scheele's Green.—Bladder-Green.—Iris-green.

CHAPTER IV.

BRIEF ACCOUNT OF THE NATURE, PROPERTIES, AND USES OF SUCH PIGMENTS, IN THE PRECEDING LIST, AS HAVE NOT ALREADY BEEN DESCRIBED IN CHAPTER II.

OF such pigments of the preceding list as have not already been described in Chapter II., and are not too common to be unknown, we will give a hasty sketch, sufficiently comprehensive to enable the young artist to understand the table.

In the first class, then, there are the pigments known by the prefix or addition *Mars*. They are all of the same character and nature; artificial ochres (formed by a combination of the oxide of iron with alumin), of great beauty and solidity, and differing only in their hues of *Yellow*, *Brown*, &c. The Violets of this tribe, which are produced by a very powerful and oft-repeated calcination, are of high price.—*Weld-Lake* (*Laque de gaude*) is derived from the *weld* (*reseda luteola*), a plant which has always been a favorite with dyers. It comes in drops, like small buttons, and is of a greenish tint, but not so much so when mixed as in the dry state.—*Carmin* of *Madder* is a true carmine extracted from madder by a process discovered by Bourgeois in 1816, by which the sole quality wanting to that precious color, the pure red of madder, viz., greater body, has been actually given to it. It is of course expensive.—*Purple of Cassius*, a combination of the dissolved hydrochlorates or muriates of gold and tin. It is not bril-

liant, but of extreme solidity. This too is necessarily of great cost.—*Chrome Green* is the oxide of chrome. It is but little used, and is rather dear; but is eligible for either water or oil. The compound colors which assume the same name are worthless. This is a natural pigment.—*Cobalt Green*, a fine color, highly praised, is said to be unchangeable, and to unite so kindly with other colors that it may be used even in carnations. Here too there is a compound color of the name that must not be confounded with the true pigment. The latter is evidently that mentioned and commended by Cennini, who calls it *Blue Green*.

Of the second class,—*Mineral Blue* is merely, as we have said (p. 4), a modification of Prussian Blue,—having more alumin. *Composite Black*, the residuum from the fabrication of Prussian Blue. It is used for composing, with white, fine silver-grays, being of a rather bluish cast.—*English and Prussian Reds* are ochres; tritoxides of iron, according to Thenard (i. e., iron at the maximum of oxidation). The *Prussian* is finer and more lively than the *English*, which last is known also by the name of *Colcothar*. They are confined in general to coarse purposes.—*Green Earth* (*Terre Verte*; *Terra Verde*). The best sort, that of Verona, is used by landscape and marine painters. The common sort is pale and has less body.

Of the third class,—*Ceruse* is, as we have said (page 2), simply whitelead of different qualities incorporated with Chalk-white in various proportions.—The *chalk-whites* need no explanation. *Spanish White*, *Bougival White*, &c., are all of this class.—*Blue Ashes* (“*Cendre bleue* ;” or, as it is, or used to be, written in London, where it was first made, *Bleu de Cendres*,—by corruption, *Sanders Blue*), is made from the deutosulphate of copper by means of common

potash and sal-ammoniac.* It loses its proper hue almost directly.— *Azure*. This is merely *Smalt* (or glass of cobalt), which has already been described. It is known also as *Enamel Blue*.—*Mineral Yellow*: a combination of litharge and sal-ammoniac. It is of a brilliant citron-yellow, but of no solidity. According to Mérimée, there is another *Mineral Yellow* more solid, whose composition is of bismuth, sulphate of antimony, and nitrate of potash. And there is also a kind, tolerably solid, made of *arsenic*.—*Yellow of Antimony* holds the middle place between Chrome Yellow and Naples Yellow. According to the *Manuel*, Guimet (to whom the art is indebted for the factitious Ultramarine) has prepared a kind of a fine golden color, more intense than that of Naples Yellow, and that seems to be solid. The author of the *Traité Complet* considers Antimony-yellow preferable to Naples Yellow, and quite as solid.—*Orpiment*: sulphate of arsenic; sometimes found native. It derives its name from its brilliant gold-color (*auripigmentum*); but the different proportions in which the arsenic and sulphur combine cause a variety of hue, hence there is the orange which is called *Realgar* or *Red Orpiment*. Orpiment cannot be used with any pigment that has lead for its base.† But by itself Mérimée thinks that it may; or with ochres, Green Earth, and Ultramarine, which do not affect such preparations. The *red orpiment* (in which the arsenic predominates) is the less solid of the

* There is also a native *Cendre bleue*, found in coppermines. None of the blues of copper are to be trusted.

† Sir J. Reynolds, who had no chemical knowledge, fell into the error of such a combination. The most recent English writers speak of a pigment resembling Orpiment, that is not liable to change (as far as is yet ascertained), and which is a factitious sulphuret of the new metal *Cadmium*, and bears its name. We name it merely as a matter of information.

two.— *Massicot*. The ancients it appears used this color ; and, in the early part of the last century, the moderns employed it unhesitatingly. The first mention of it since the Christian era is probably to be found in the MS. of Theophilus, who employed it to compose his local flesh-tint, which he calls *Membrana*. It is the protoxide of lead (i. e., lead at its least degree of oxidation) with, according to Thenard, a very little metallic lead combined ; and is produced by calcination in the air. They used to distinguish in the shops (perhaps do still), the *White*, the *Yellow*, and the *Golden Massicot*, which were simply different calcinations (more or less strong) of Ceruse. If *Minimum*, which is the next degree of oxidation (deutoxide), is a faithless color, it is with reason *Massicot* has almost disappeared from use.—*Terra-merita* is a vegetable color, produced by the decoction of an Indian root (*curcuma longa*).—*Saffron-yellow* needs no explanation.—*Stil de grain* is the name given by the French to a yellow color produced by a decoction of Avignon berries (*graines*) precipitated by alum, and of different shades according to the preparation, which is made, for the base, of different proportions of *Troy White* (a species of chalk or marle, found in the environs of Troyes in France.)* A writer we have often quoted says that the *stils de grain*, composed of the oxide of lead and the Avignon berry, are of more solidity. *Brown* (or *English*) *Stil de grain* is prepared with a calcareous or marly earth, alum, and a decoction of Avignon berries : a treacherous pigment, like the yellow *stil*.—

* In some English books of the last century, this frail color is termed *Yellow Wash* and *Yellow-berry Wash*, or *Yellow Wash of French Berries*. It is the same pigment that is known variously as *Dutch Pink*, *English Pink*, and *Italian Pink*. The brown is *Brown Pink*

Vandyck Brown we have noticed elsewhere.—*Bistre* (used only as a watercolor) is made of soot.—The *Hydrocyanate of Copper* (hydrocyanic or prussic acid and copper) has been recommended for beauty and intensity by an English chemist of the name of Hatchett.—*Hungary Green*, otherwise *Mountain-Green*, is a native carbonate of copper.—*Scheele's Green* (so called from the name of the inventor) is a combination of the deutoxides of arsenic and copper. And there are similar preparations, which are known as *Schweinfurt Green*, *Brunswick Green*, and *Vienna Green*. Méri-mée says they are superior in beauty to Scheele's.—*Bladder-Green* obtains its name from its being kept suspended in bladders, in the chimney or other warm place, to harden and preserve it. It is made by evaporating the expressed juice of the berries of the buckthorn, a plant of the same kind as that which produces the Avignon berry. It is of common mention in old English treatises as *Sap Green*. And the blue flower of the iris gives the next named color, *Iris-green*, which is little used except in miniature.

CHAPTER V.

SUMMARY OF THE GENERALLY-RECEIVED OPINIONS WITH REGARD TO THE SOLIDITY OF THE VARIOUS COLORS NOW IN USE FOR OILPAINTING.

HAVING thus given a sufficient explanation to enable the student to understand the catalogue of Chapter III., advising him however that it is *simply* that he may "understand," when he happens to hear or read the names of certain of the colors there classified,—for, as a student, that is, as a *young* artist, we counsel him to trust to the long experience, and the recommendations, made so evidently in good faith, of M. Bouvier, and be contented with the materials he has indicated, we will complete our preliminary chapters of colors, by subjoining what the author of the *Traité Complet* has to say of their relative permanence. We shall thus, we trust, leave but little unsaid for the satisfaction of the inexperienced in this important part of their pursuit.

The table below, says our author (*Tome ix.*, p. 387) follows "the opinion generally accredited." He then proceeds: "The *White* oxide of *lead* is a good pigment. All the ores and oxides of *iron* are solid. *Brown Ochre*, which is a natural ochre, is often impure; we should not trust it in carnations. In general, the artificial oxides, known as *Yellow Mars*, *Orange Mars*, *Red Mars*, *Violet Mars*, are excellent. *Naples Yellow* is not a bad pigment; yet the iron

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of the palette-knife makes its color greenish : it should be manipulated with a spatula of horn or ivory. *Antimony-Yellow* is as solid as *Naples Yellow* ; but like the latter it takes a greenish hue under a steel blade. *Massicot* is a very bad pigment, as well as *Yellow or Red Orpiment*, which are poisons for the art as well as for the artist. *Indian Yellow* appears to be very solid : the yellows of *weld* (*gaude*), of *gamboge*, of the *Arignon berry*, are of doubtful solidity. *Chrome Yellow* is to be mistrusted, although in certain cases, that is to say, in certain mixtures, it changes little. *Madder* is of a very permanent color ; the lakes and carmines it produces undergo no change. *Native Cinnabar* is safe enough ; but all *brightened vermilions* are to be feared. *Carmines of cochineal* is worth nothing as an oil-paint. *Minium* is a poison. *Ultramarine* is the pigment, by eminence. *Prussian Blue* is good ; but it often takes a greenish cast and does not combine happily with carnations whose composition is oxide of lead, red, and yellow. *Cobalt-Blue* is solid enough ; but it gains in intensity and leaves a false tone.* All the blues, produced from *copper*, are dangerous, because of the oil and oxide of lead : therefore *Blue Ashes*, the *Azures*, etc., should be excluded from oilpainting. *Cobalt-Green* is excellent. *Scheele's Green* would seem to be quite a good pigment ; yet it comes from copper : it is better then not to use it in fleshtints. *Green Earth* is dangerous. *Prussian or Iron Brown*† is excel-

* It is said also, by later writers, to take in time something of a greenish shade ; than which nothing is more probable.

† Or *Brown of Iron* ("Brun de fer"). De Montabert prefers always this name for Bouvier's calcination, because of its nature. We have chosen, where not translating, to write it *Brown of Prussian Blue*, or simply *Calcined Prussian-Blue* (as we label our own samples), as more precisely defining its peculiar source and fabrication

lent. *Cassel-Earth* is solid, *Cologne-Earth* fugacious; *Umber* blackens. *Bitumen* is a great resource; but it should be selected and proved, because it is sometimes fugacious. *Mummy* is at least useless.* *Brown Pink* is not solid. All

* Among a number of bad pigments which as being most in usage Bouvier takes pains to indicate, that the student may run into no hazard of using them, such as the *stils de grain*, the *carminated or cochineal lakes*, *Mineral Yellow*, etc., he specifies *Mummy*, which he says, though quite in vogue, stands neither air nor sunshine, dries with even more difficulty than Asphaltum, is not better as a bitumen than the latter, and is besides a fat body, and finally that there is nothing in its hue which is not to be obtained in certain other really good browns. But the author of the *Chromatography*, while in like manner defining it "a bituminous substance combined with animal-remains," says that it is "more solid and lasting than simple asphaltum," "for which it is employed as a valuable substitute, being less liable to crack or move on the canvas." Now let us commend this passage to the student; it is from the philosophical writer above who says so pithily, *Mummy is at least useless*: "The analysis of a mummy made at London in 1763 showed that it contained *no* asphaltum, but a vegetable resin. (See *Philosoph. Trans.*, vol. i.) It is not said whether naptha was found therein concrete or soft, as has been the case with a great number of mummies. It may be supposed that for embalming common resins only were employed, and that naptha, which is so abundant in certain regions, must have been devoted to the same object. For the rest, it is not particularly prudent to employ without necessity these crumbled remains of dead bodies, which must contain ammonia and particles of fat in a concrete state, and more or less liable to injure the colors with which they may be united." All of this is well suggested.

Could one indeed obtain, from some true artist of the forty-three years' experience of Bouvier, part of a sample of this brown that had been subjected to proper, which means also *long* trial, and be assured by him of its excellence, he would be right to use it,—though even then, could we have offered to us at the same time a lump of genuine asphaltum, from the Dead Sea itself, we should take the latter at once in preference, knowing precisely what it

the *blacks of charcoal* are solid. *Smoke-black** is to be rejected."

Thus concludes the account, more or less full and explicit according to occasion, of all the pigments used in oil, and even some others, that the student will find upon the lists of our colormen, with the exception of: *Emerald Green*, which is said to be more durable than the generality of copper-greens to which it belongs, but is better suited for water than oil; *Green* and *Blue Verditer*, which are also of copper, the green being merely the blue oxide changed by boiling; *King's Yellow*, which is another name for yellow orpiment; *Chinese Yellow*, which is Chinese orpiment; and *Patent Yellow*, which is a muriate of lead,—a bad pigment. In old books *Bice*, both Blue and Green, is of constant mention among the paints in use. The latter is the same as *Green Verditer*; while *Blue Bice*, or *Bice* simply, when not a copper-blue (as for example *Blue Verditer*, which has been made to bear the name), is thought to be a product of the *lapis Armenus* of Germany and the Tyrol. These names do not occur, we think, in our catalogues. Finally, there is another green, which with the common confusion of terms made, perhaps not

was; but inasmuch as from their very nature or origin the various specimens of Mummy-Brown must differ more or less, there is not the least reliance to be placed upon them: one is in the dark as to his materials, and can predict nothing with even ordinary certainty as to the result of their employment. It is therefore that we ourselves, though quite enamored of experiment, have never yet felt the least desire to essay this pigment, seeing nothing to be gained by smearing our canvas with a part perhaps of the wife of Potiphar, that might not be as easily secured by materials less frail and of more sober character. However there is this to add, in order to say all; viz. that the student *can* obtain genuine Egyptian mummy at our colorshops, but he cannot purchase real Arabic asphaltum. See Chapter XV; the notes.

* See p 40, previous.

undesignedly, by colormakers, bears the same name with the *Emerald Green* above, but is a paltry pigment made of coffee-berries. It is also known, or a green of the same origin, by the distinct but even vaguer designation, *Venetian Green*.

CHAPTER VI.

METHODS OF MAKING CERTAIN COLORS THAT ARE NOT TO BE OBTAINED AT THE SHOPS, BUT YET ARE INDICATED IN THE PRECEDING CHAPTERS.

BROWN OF PRUSSIAN BLUE.

PUT an iron spoon upon a bright clean fire, and when the spoon is red hot, throw into it some pieces of your Blue, about the size of a small filbert, or cherrystone. Almost immediately they will break into scales, or small grains, and in a few minutes will become red-hot. Withdraw the spoon and let it cool. If left longer on the fire, the true color will not be obtained. When broken up, some parts will be found blackish, and others yellowish-brown: this is just as it should be. Grind the whole together, which is done with the lightest effort, and you have a fine soft powder that mixes admirably.

It is to be observed that Bouvier himself, who gave this process to the world, tells us that it does not always succeed, and we have already hinted, that ourselves, with the Blue purchased at Dechaux's, did not obtain the *bistre* or *asphalt* color, which was wanted, (though we have since succeeded). It depends, says Bouvier, on the different qualities of the Blue, on the degree of heat applied, and *even on the state of the atmosphere!* Therefore, it will be seen, that it is a most uncertain operation. Yet, as its author says, though the diverse hues which one obtains be more red, more greenish, or more blackish than desired, the ex-

periments are not lost, the results being always useful for many cases.

This operation is always to be performed on the open fire ; otherwise a black is obtained, as we will now show.

BLACK OF PRUSSIAN BLUE.

The same blue as before (that is, good, ordinary blue ; not the English ; see p. 29), broken to the same size, is put into the iron box which will be described at the end of this chapter ; the powder, and very small pieces being rejected ; for the black would otherwise, instead of being of a pure and velvety shade, become reddish like soot. Fill the box full, gently shaking it, as you introduce the grains, in order to make them settle as close as possible to one another. Then, without ramming or crushing the color, put on the cover, lute it well with potters' clay (which is procured without difficulty at any pottery), so that no portion of the iron shall remain uncovered. The clay being carefully dried, before the fire, or in the sun, the box is put into a clear fire and made red-hot. For this purpose our grates of native coal appear to be well suited, from the absence of flame. When the whole box is of a bright red, take it from the fire, but with caution,—that the coat of clay may not be disturbed by the pincers,—and let it cool. The black is made. But before you open the box, take care to remove every particle of the clay from the cover, as you would the wax from a bottle of fine wine, and by the same method, but even more cautiously, for it is evident that the least particle entering would spoil the color.

THE BROWN OF PRUSSIAN BLUE, NO. 20.

(a golden yellowish brown.)

This is made, as we have said, with the *English* sort: which you reduce to a tolerably fine powder, and put into a small crucible, covering it, but without luting, and apply to it a very powerful heat, for fear there should remain some black particles in your powder, which would spoil its fine color.

A golden ochre will then be obtained, infinitely finer than any that can be procured. It is a superb orange-yellow, that dries well, and is very light and transparent.

COFFEE-BLACK.

Fill *completely* (so that the cover touches the contents) the iron box already mentioned, with well dried and pure grounds of coffee, *crowding down the powder* as you fill the box. Proceed then, luting, &c., as in the operation for Prussian Black. As the box becomes hot, you will perceive to issue from it, despite the iron and the clay, bluish sparks, which will escape from every part as if they were shot forth by pipes: these are the residue of the essential oil of the coffee, which escapes despite the obstacles, and takes fire immediately. It is when this appearance has ceased, and the box is all a bright red, that you remove it, and proceed as before with the Black of Prussian Blue.

This black of coffee is so fine, that it will seem fit to mix at once with oil, or with water. But there is a precaution to be taken with this as with all the colors made by fire: they must be washed with boiling water, and with several waters, until the salts they contain are separated,

which is easy to be known by the water communicating no longer any taste to the mouth. You decant the water, gather the color and dry it; and you will obtain it in the form of powder. In order to prevent the powder, whether of this or of the other blacks that are of great lightness, from floating, drop upon it, before adding the water, a few drops of alcohol, and make it into a paste.

"Were the colormen" (adds M. Bouvier—and we translate the observation as worthy of note) "to take the precaution of carefully washing the colors which they vend, though they had therefore to set a higher price upon them, artists would not have the vexation of seeing their works so soon alter." Undoubtedly this is one cause of deterioration; though not the only one; for we will find such instances as this which the writer has now in mind, it having been presented to his own observation, viz. where two artists, one of them of ten times more experience than the other, but doubtless of less artistic talent and less tact, and it may be less instructed, having bought their pigments at the very same shop, and used the very same oils, and painting similar subjects (small cabinet pictures of women and children), on precisely similar subjectiles, the picture of the experienced artist changed in six months! very sensibly, and it keeps undergoing still this change, which is principally in the carnations, while that of the other, who was in fact a mere novice, remains now, just as it should be after so very brief a lapse of time as three years, as fresh as on the day it was first painted. And thus it will be, and has been always, that different workmen, using precisely the same materials, will produce results that greatly differ in the point of excellence. Nevertheless, by raising the price of their colors, the manufacturers would be able to bestow more care upon their fabri-

cation and preparation ; and nothing can be so much desired in the art ; for artists cannot or will not, but very few of them at least, go through these processes of the colormen, themselves.

CORK-BLACK.

Choose new and very fine corks. Cut them lengthwise, not across, in eight strips each ; these long strips will fit better to the box, and leave less void than round slices. Make them into compact bundles, binding these together with a bit of white thread. These bundles are to be made of the same dimension as the interior diameter of the box, and as the cork is very elastic, they are to be forced in by the aid of a wooden roller. The first bundle placed in due position, you will put on top of it another bundle, and so on, until the box is exactly filled. It is essential to crowd and force in these bundles, because it being the nature of cork to diminish in volume by the action of fire, more than any other substance, we must manage so that there should be the least space possible left vacant, lest the pigment should burn in part, and be spoiled by the mixture of the cinders.

The rest of the operation is similar to what has been described before.

Form and dimensions of the Iron Box used in burning different colors.

The best proportion is said to be as follows, though the box may be more or less large :—a hollow cylinder of sheetiron, a line (or twelfth part of an inch) in thickness, of the form of a very small stovepipe ; the sheetiron to

be very smooth and uniform on the side that is to be the interior of the vessel. It is to be joined by good nails well riveted on both sides, and in such a manner that it will contain water without leaking. To this cylinder give two inches and a half diameter, by six inches of length. One of the ends will be secured by a fixed and tight bottom, the other will have a cover fitting well, like that of a snuff box; the cover, moreover, lapping over on the rim of the box about an inch. Too thin a plate is not to be used, still less tin plate, which would be worth nothing for this purpose; and above all, care is to be taken against rust.

A crucible might be used, with the cover luted; but crucibles are apt to break: the iron box is preferable.

CHAPTER VII.

MANNER OF BURNING VENICE LAKE OR CARMINE, TO DEEPEN
THEIR TONE AND ADD SOLIDITY,—AN INVENTION OF MR.
BOUVIER'S.

THE method of procuring the color, No. 11 (see pp. 20, 21, where its properties have been fully described), and which De Montabert prefers, following a more philosophic plan of nomenclature, to call *Brown of Cochineal*, is as follows:

Take a silver tablespoon, put it on the hottest coals of a bright fire, and throwing in your lake or carmine powdered, stir the latter continually, with a small stick of hard wood, until the color becomes a deep purplish brown; then withdraw the spoon; and throw out the carmine to cool. In cooling, it diminishes considerably in intensity; so that if it be found not brown enough, put it again on the fire. But have a care that it does not ignite, for this would spoil it altogether, leaving nothing but a bad charcoal.

During the operation, an odor is emitted from the cochineal that is abominable. We know not that it is pernicious, though Bouvier cautions one against inhaling it; but it is one of the most detestable smells that can be imagined, and so little volatile, that, for hours after, the room will be untenable, though fully ventilated.

The spoon will be found to be discolored by the process. It is cleansed, though not without trouble, by common whitening, moistened with water, and rubbed upon it diligently.

CHAPTER VIII.

OF PREPARED COLORS, AND OF THE MANNER OF KEEPING
THEM WHEN IN QUANTITY.

WITH the exception of *Ultramarine*, *Vermilion*, *Indian Yellow*, the *madder-lakes*,* and some of the rarer and more precious pigments, not in daily use, all the oilcolors are to be had in the shops in bladders, or in tubes. *Silver White*, and other preparations of the oxide of lead, as being required in greater quantity, are usually put up in tubes and "half-tubes," the tube containing perhaps a pound, and the smaller vessels called *half-tubes* half that quantity. These tubes are narrow cylinders of tin, with a short open pipe of the same metal, soldered to one end, and a flat cork, in-wrapped in a bit of bladder, inserted in the other. Placing the fingers of either hand upon the body of the cylinder and pressing gently and evenly with the thumbs upon the cork, the paint, which should be of the consistence of well-made fresh butter (a comparison of Bouvier's), exudes from the pipe.† The bladders are about the size of an English walnut, or of one of our black-walnuts, for pigments that are much used, but scarcely half that size for the lakes. The greater part of painters, says Bouvier, puncture these

* The common lakes, Crimson and Yellow, are sold in small bladders; but it is better, for those who will use them, to purchase them in powder.

† Since the introduction of the London white as mentioned on p. 7, these cylinders have given place to compressible tubes of zinc with screw-tops: a decided improvement.

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bladders with a nail. The nail is left in the hole to prevent its closing, and it may affect the color of the pigment, and, if not, it will at least help to dry the latter. He prefers, then, to make an incision in the form of a cross in the middle of the bottom of the cyst, giving to each cut about the sixth part of an inch in length. There is always thus a sufficiently large outlet for the paint when needed, and, when the bladder is set down again, the four sides of the cross close up entirely the orifice. Should it be left then untouched long enough for the incision to grow together by the drying of the paint, it is easily reopened with the point of a penknife.

A bladder must always be pressed from the top downwards; otherwise the pigment mounts to the top, where there is a space empty, and dries there; besides which, the risk is run of bursting the bladder: an accident, by the by, that will frequently happen to a young artist, manage it as he will, until by practice he comes to finger the cyst properly.

For those who live in a large city like New-York, it is best to procure their prepared oilcolors as they want them, that is, by the tube or bladder; but those who reside in the country, or in petty towns, have not this advantage, and are obliged either to prepare their colors themselves from the dry pigment, or to purchase a double or triple or still larger assortment of bladders, according to their occasions and convenience. To such, a sure means of keeping their reserved stock fresh cannot but be acceptable; and we should judge that the following methods, as drawn from the instructions of the excellent and amiable Bouvier, might be relied on with perfect confidence.

Boxes of tin, such as are the ordinary colorboxes, or even those lined with tin, are apt to dry the paints. If you

have then double or triple sets of prepared oilcolors, enclose those you shall not want for some time, in a tight box of wood, which again is to fit in another box of like material. Place this double box in a dry, dark, and close closet, or in the drawer of a bureau. But if you have a very large provision of colors, the following plan will keep them fresh for a year, or even two or three years. Procure a bullock's or hog's bladder, which having cleaned carefully by means of water and a gentle use of the fingers so as not to tear it, take such a portion as you want, and, having dried it with like care upon a napkin, enclose in it all your bladders of color that you would lay aside, and having tied this exterior sack with great care, so that no fluid can gain admittance, immerse it in a glazed earthen vessel containing sufficient nut-oil to cover completely the contained sack, so that for example there may be about a couple of inches of oil above its neck. The pot, being then covered well, is to be put in a cool place, the cellar if you will (provided it be *dry*), and in the dark. Use for the fluid of immersion none but a painter's-oil (linseed, nut, or poppy); so that in case, by any oversight, it should get to the bladders, it could not render them unserviceable.

To these directions, it may be well to add a plan (as we write for those who have no instruction) for the keeping of the colors on the palette. Bouvier's method for this is too troublesome. All that is necessary, when you wish not to throw away your prepared tints, is to gather each separate heap of color into as small a mass as possible, rejecting all the rest, which you will wipe from the board with a linen rag that deposits no lint, going over the spot afterwards with a little oil and rubbing it quite clean. Placing then a wineglass, or a small cup, or tumbler, or any such vessel, over the heap, or heaps of color, remove

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the palette softly to a shelf of your closet or cupboard. There are very few tints indeed that you will not find the next day fit for use ; and those that from the imperfect exclusion of air have gathered a skin upon them, the point of a knife restores at once to a proper state, sometimes even improved, where they have been mixed too thin. If you have more than one palette, you can transfer them to the clean one instead of leaving them on the one of the day. This is less troublesome, as in cleaning *about* the heaps of color you are apt, with all your care, to disturb them. Observe only, to transfer the tints in the same order that they occupy on the first palette.

By wrapping a wet rag close about the edge of the inverted vessel (in which case you will use of course a plate or an earthen palette for receiving the colors), and keeping the rag constantly moist, you may preserve a lake, or any other pigment that is very slow of drying, for *weeks* together without deterioration.

CHAPTER IX.

OF THE DIFFERENT OILS USED AS VEHICLES OF COLOR.

As it is chiefly owing to the carbonization of the oils that the colors they are mixed with undergo those lamentable changes which the lapse of a greater or less number of years produces more or less in all oilpaintings, we should gladly enter into some detail upon this subject, and submit to the young artist and the amateur some of the various reasonings and observations which have been made upon the use of oils both by painters and chemists; but the limits prescribed to a compend of the art, leave us but space for the briefest of descriptions; a constraint the more to be regretted that we have at our very hand the means of imparting much valuable and certainly interesting information on this special topic. In few words then:

Of the three fixed-oils considered most proper for the purposes of painting, to wit, *Poppy*, *Nut*, and *Linseed Oil*, the first named is that which since its introduction to the art has taken the lead of all the rest, and might be said almost to be the only oil now used, certainly with us, both the others, and especially the last, having in comparison but few favorers; though *Nut Oil* is that which the Italians adopted, while *Linseed* had the preference of the Dutch and Flemings.

Poppy-oil is obtained by bruising the seeds of the White and the Black Poppy, and submitting them to expression. The oil thus obtained has merely a very faint straw color,

which is noway embarrassing ; and even this it gradually loses by standing where the light can reach it. When we say that a fixed-oil is suitable for painting, we mean that it has the property of drying perfectly. That it should dry easily is a recommendation. In this respect Poppy-oil is considered rather better than *Nut*, when this is simply *cold-drawn* like itself, but not comparable to *Linseed*. Heat, while adding to the siccative property of oils, gives them a higher color, and likewise thickens them. Hence we have two ordinary objections to the last-named oil, which when new is of a reddish yellow, and somewhat viscous. Latterly, however, they have succeeded we believe in extracting it without heat, and thus drawn it must of course be less so. Like the others, however, it loses its color gradually by exposure to a strong light ; and may, besides, be bleached by similar processes. It may however well be doubted whether the bleaching of his oils is of any advantage to the artist, for it is a certain fact, that every one may easily prove for himself, that oils, after parting with their color entirely, regain it at no distant period, and the same changes take place in their combination with pigments. Thus paint with unbleached oil and expose the picture to the air and light, and it will imbibe oxygen and whiten as surely as in the bleaching-vessel, while bleached or unbleached it is equally sure to acquire color again after the lapse of some years. As to the relative superiority and inferiority of the oils, *Linseed* dries the quickest and the hardest, but it becomes darkest in time, as was observed long ago by the Italians.* *Poppy* which is the next

* This was unavoidable ; still, to judge from their language, they might merely have had reference to the immediate discoloration. For example, Borghini : "... E dando i colori, temperati con olio di noce o di linseme (ma meglio fia di noce, perchè è più sottile, e

best drier is not so much discolored, while *Nut Oil*, which likewise carbonizes, and takes a yellow or reddish tint in its quasi-combustion, never hardens perfectly. This fact, which is now ascertained, was suspected long ago, as for example by Montabert, who bases his argumentative conjecture upon the fact advanced in its favor by the celebrated chemist Tingry, that it resists the weather and the sun's rays, acquiring body therein, better than any other.

To the above remarks, which are sufficient to put the young artist into the way of deciding for himself, we have now the pleasure to add this interesting and it may be valuable hint from Field, hoping that it may be taken and the experiment made accordingly :

"Whether an oil might not be obtained, of a drying quality and sufficient strength for oilpainting, which shall have the property of continuing permanently colorless, remains for research ; yet, according to our present knowledge, it may be questioned whether oils do not uniformly change in color in proportion to their natural power of drying ; but whether the *oil of cotton*, expressed from its greenish-colored seed, in the southern of the United States of North America, which is of a drying quality adapted to painting, be superior to other expressed oils in permanence of color, etc., we have not had an opportunity of trying."

Could we obtain on this side of the ocean an oil that should be unequivocally superior to any now in use for painting, America would have the satisfaction of contributing one addition to the materials of the art that would fully counterbalance all the others that she owes to Europe.

non ingialla i colori, ec.)" . . . *And laying-on the colors, tempered with nut oil or linseed (but nut-oil will be better, seeing it is of lighter body and yellows not the colors, etc.).*—Riposo. *lib.* ii., c 202 ; ed. di Mil.

CHAPTER X.

OF DRYING-OIL AND ITS USES.

THIS useful, but, when used too freely, mischievous preparation, is for sale at all colorshops at a very moderate price. It is made by boiling gently, in linseed-oil, litharge, ceruse, umber, and powdered talc; of each half an ounce, to a pound of the oil. Such being its ordinary composition, though there are other modes of preparing it, we need not look at its dark brown color, nor breathe its nauseous odor, to be deterred from using it, except where necessary.

It loses some of its color by age; and is not always obtained of uniform quality. We have had some from the colorman's which in a very few weeks deposited a considerable sediment, and became as light as simple boiled oil. The probability is that it had been imperfectly prepared, and that, the sediment thus deposited, it was nothing more than simple boiled oil. We have a portion of it left, which we poured from the dregs, and which has become useless by hardening. It presents exactly the appearance of boiled linseed-oil that, by standing a very long time in the bottle, has bleached at once and stiffened. Two other samples that we got of the same manufacturer a little more than a twelvemonth ago, have deposited a small quantity of sediment that just covers the bottom of the phials; and, held up to the light, they show that the precipitation is continuing. It is evident therefore, that, as

Watin says, "the older it is, the better,"—provided it be not too thick.

As a general rule this oil is not to be added to your pigments except as you use them, when the portion of color you want is to be separated from the little mass and brought to another part of the palette, where the drying-oil is added at the end of your pencil. For this purpose it is usual to have a small quantity in a tin cup of a conical shape, or in a glass vessel (either kind to be had at the colorshops), which is adapted to the palette, near the thumbhole, in this fashion. The bottom of the cup (which comes usually double, resembling in shape a couple of barnacles) is bent, being of metal, or doubled on itself, in the form of a hinge, so as to admit the edge of the palette within its fold. To secure it from sliding, or working off, it may be fastened on, when in use, by a bit of soft wax (which is easily made by melting a little white wax and olive-oil together, adding to color it, if you please, and to give it more consistence a pinch of vermilion). Some artists never use these cups; but they are an old contrivance.

Have a care to mix as stiff as possible all colors to which you mean to add the drying-oil; and of this drying-oil use only as much as needful for your purpose, which is to facilitate the desiccation of pigments that in themselves retard the evaporation of the ordinary oils: a very little experience will dictate the proportion.

In glazings, in the use of bitumen, and of the lakes, and, generally, wherever the color is to be employed rapidly, the drying-oil may be mixed with the mass at once, as you prepare it on the palette.

CHAPTER XI.

ANOTHER DRYING-OIL ; THE INVENTION OF GRANDI.

WITHOUT knowing from our own experience anything of the character of this prepared oil, we suppose we may do a pleasure, and perhaps a service, to some artists, by adding an account of it which we translate from Montabert, who says "it has been approved in London by the Society for the Promotion of the Arts."

"Take bones of sheep's feet, break them up, and boil them in water to rid them of their grease: put them then in a crucible, calcine them on the open fire, and grind them to powder. Make with these ashes of powdered bones and a little water a firm paste, which you will roll in the form of a ball. Having made this ball red-hot in the fire, plunge it directly into enough of raw linseed-oil to cover it, and let it remain immersed an hour. When the whole is cold, pour out the oil into phials, add to it a little bone-ashes; let it settle; and in four and twenty hours you will have the oil clear and fit for use."

CHAPTER XII.

METHODS OF BLEACHING POPPY-OIL, AND RENDERING IT
MORE DESICCATIVE : WITH A SUCCINCT ACCOUNT OF OTHER
WHITE AND PALE DRYING-OILS.

INTO a bottle of white glass pour such a portion of poppy-oil as you desire, and on top of it twice the quantity of pure and filtered water,—observing that the whole shall leave space enough in the bottle to agitate the mixture, which is to be done once at least in every two or three hours, especially for the first week. Each time, after this operation, remove the cork, and substitute a covering of stout paper, pierced with a number of pin-holes, and expose the bottle in the open air and in the sun. The oil soon swims atop ; but the water washes and purifies it, carrying away the mucous portion that gives it color and retards its desiccation. This mucous matter will be found between the oil and the water, after the vessel has stood at rest a few hours, under the form of a whitish ropy froth, which is to be removed by adroitly applying to it a little hook of clean white wood, once at least every day. The oil is to be transferred to another bottle, and new fresh filtered water to be poured upon it, every two or three days during the first month. Continue this process for two or three months, until you perceive no longer any mucous particles interposed between the oil and water, then let it rest without further disturbing it, in the air as before, but not in the sun (lest it should become too viscid), and covered still, to guard it against dust, with the perforated paper.

The fresher the oil you employ, the better ; Bouvier, from whom we condense this process, says it should not be more than two or four months old at the most. Further, the operation is best performed and most quickly in summer, because of the long bright light, and of the heat.

Another method of purifying and rendering desiccative the oil of poppies, is as follows, as we find it in another author :

To two pounds of the oil add three of water, and one ounce of sulphate of zinc (white vitriol). Mix, and boil the whole to the evaporation of half or two thirds of the water : then pour the whole of the mixture into a large glass funnel. When the water has separated from the oil, let it run out by the beak of the funnel. A few weeks produces this separation of the two fluids ; and a gentle heat promotes it. The water carries with it, as in the previously described process, the mucilage of the oil.

Still another method of procuring a white oil, of sufficient drying-property, is simply to boil a fresh cold-drawn *Nut-oil* in a phial *in balneo Mariae*, that is, immersed in water. The operation takes an hour.

It is to be noted that these prepared oils are necessarily, from the operation they undergo, more or less viscous. They are therefore very rarely used to mix with the paints, but kept as driers for the lighter colors that may need such, or for the purpose of *retouching*, in the manner that will be described in the proper division of our volume.

There are various other ways of procuring Pale or White Drying-Oil : as, the maceration in oil of simple litharge in the proportion of one eighth in weight to the weight of the oil ; the mixture being stirred in an earthen vessel over a slow fire, and kept there until the scum it soon begins to gather ceases to rise. The skin that then forms

on the surface will be precipitated on the removal of the vessel from the fire, carrying with it such portion of the litharge as has not combined with the oil. The oil is then poured off, and on standing a few days loses a great part of the color it has acquired. Otherwise the combination may be effected by simple though long-continued trituration. The mixture is at first thick and yellow. It is left to settle, or is strained; and whatever color is left will be dissipated by exposing it to the light. Otherwise again, oil may be made drying, and yet remain almost colorless, by agitating in the phial that contains it very small shot, or filings of lead, leaving the phial open to the air; or even by rubbing it with a leaden pestle in a leaden mortar (easily made by adapting a temporary lining of sheet-lead to an ordinary mortar); or finally, the acetate of lead may be substituted for the litharge as above. This requires less heat for digestion, and affords a still paler oil, and the addition of coarse smalt will improve its color, while at the same time adding to its drying properties and helping to clear it by settling.

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CHAPTER XIII.

CERTAIN VARNISHES, USED BY SOME PAINTERS, OR FOR SPECIFIC PURPOSES, AS VEHICLES OF COLOR.

MACGILP, MAGUILP, MAGELP, or MAGILP (for we find this odd word spelled in all these ways). This preparation, whose name is derived we know not whence, is for sale at the colorshops. It consists of linseed-oil boiled on litharge and mixed, by simple shaking of the phial, with half, or an equal quantity, of strong mastic-varnish. It has of course considerable body.—It is much used by some painters, and chiefly for *retouching*.

GUMTION. This abominable name, which we are actually ashamed for the honor of the art to put down (see *Dictionary of Terms*), is applied to an improved *macgilp*, in which the acetate of lead and raw oil are substituted for the oxide and boiled oil. The proportion of the salt is the same as in some of the pale drying-oils of the last chapter, or not more than an eighth part.

ITALIAN VARNISH is made of two parts of linseed or nut oil, and one part of finely ground litharge. This latter must be pure: the presence of the oxide of copper would communicate a greenish tinge to the mixture. To give the proper consistence, about a sixth part of virgin wax may be added. Grind the whole on a slab with a muller. Before using, it is to be mixed with mastic-varnish, to prevent its frothing under the brush.—It is suitable for *glazing*.

ENGLISH VARNISH is a composition of mastic-varnish and drying-oil. M. Mérimée recommends that the drying-oil be of a kind not prepared by fire, and the varnish of a full body, for the reason, that the composition not drying so rapidly, there is more time left for the operations of the artist.—This also is often used in *glazing*.

FLANDERS VARNISH. Take mastic in grains, and dissolving it in alcohol by means of a gentle heat, let the dissolution settle, and clarify itself by natural precipitation. Add one eighth of virgin wax, fusing it with the mixture in a water-bath. The compound is then to be thrown into cold water, and the spirit separated by working it with two wooden spatulas. The spirit combining with the water leaves the wax and resin united, which you form into balls, or rolls. These keep well for almost any length of time. According to your wants, you mix a portion of this composition with an equal part of drying-oil, by a gentle heat.

Or: add to a strong mastic-varnish, nut or poppy oil, in the proportion that may be required, and an eighth part of the acetate of lead (sugar of lead). Boil this a little, and very gently, and pour it into water. Stirring occasionally, and renewing the water, you dissolve and thus separate from your preparation all the uncombined salt.

OGGIO COTTO (Baked Oil) is merely nut-oil baked before a slow fire, and holding as much litharge in solution as it can be made to retain. When used it is mixed with ordinary varnish. It has something of the consistence of a pomatum. It is praised by Mérimée, from whose work we abstract our brief description. But he adds that it is only useful to those who work very rapidly (a remark that may be applied to all similar preparations, which soon stiffen from the very volatile nature of the essence of the varnish) or for the brief operation of *glazing*.

We have thus given what we consider to be the least exceptionable among the many varnishes that have from time to time been proposed as vehicles of color. All, or most of these contrivances, seem to have arisen from the miserable vanity that would ascribe the superior success of the old colorists not to greater skill and *natural genius*, but to a mere mechanical operation and secret implements. Give a true colorist what vehicle you will, he will produce better and, we are persuaded, more permanent effects with it, than one not equally gifted, though he should have the whole catalogue to select from, from the glare of egg down to the latest nostrum of the day. The *impasto* of Correggio was owing to his pencil and not to his vehicle, the coloring of Titian lay in his eye and his spirit *unsatisfied* with mediocrity, and Sir Joshua Reynolds, had he tried a thousand more contrivances than those which British art has so much reason to regret, would still have shown himself a colorist in all of them,—superior in the worst result to the best of those about him, and only inferior to himself as his experiments happened to be more or less successful.

Holding such opinions,* if we notwithstanding have devoted space to the record of compounds which we ourselves have never cared to try, it is for the reason we have assigned on two previous occasions in this Part of our book—to wit, that the young artist may not be ignorant of such materials, or modes of operation in his art, and thus not be at a loss when he hears them spoken of, or in the course of his studies sees them mentioned. Further, he may

* In which we are happy to find that we coincide with so man-like and independent a writer, having so true a discernment and so lofty an appreciation of the pure and brighter essence of the art, as Mr. Haydon (*B. R.—Lectures &c.* 8vo., Lond. 1844). See the note on the next page.

wish to experiment with these varnishes. But it must be understood that we do not recommend them, and that we repeat the counsel already given in the chapters on colors, —to abide by the long experience, careful observation, and manifest good-faith of the venerable artist from the pith of whose labors our publication is chiefly compiled. By following everywhere where he has led there can at least, we will answer for it, ensue no danger, whereas a deviation into pathways less explored, however it may suit some dispositions, is almost sure to lead to inconvenience and to involve in perplexities, leading perhaps, at the end of toilsome wandering, to very grievous disappointment. The prudent, the timid, the cool, and the gentle of our young students will therefore do well to follow these suggestions; for the bold and ardent they will have no force; and it is to these we afford the chance, as above intimated, of experimenting for themselves.*

* "It is curious," says Mr. Haydon, "to see how imbecile and weak men dwell upon the importance of their vehicles, how every fault is palliated by the want of some spirit or some oil, that would have done the very thing aspired after. There is nothing young men 'lay the flattering unction to their souls' about, so fallaciously, idly, and viciously, as this."—See the anecdote we have recounted on p. 62. The awkward artist there alluded to actually used such a subterfuge in extenuation of his faithless work, declaring without compunction (indeed, it may have been to the best of his belief) that of late years he had not been able to procure such a thing as a good color or a good oil. Poor fellow! yet there was Mr. Ingham as pure in tint, as elaborate yet tender in finish as ever!

CHAPTER XIV.

OF VOLATILE OILS.

ALL the volatile or essential oils turn more or less brown. For other more obvious reasons, found in their peculiar nature, they are scarcely ever used in oilpainting, except to dilute a varnish that has grown too viscid, or for some similar necessity.

The principal in use are the *Oil*, more usually, now, *Spirit* or *Spirits*, or *Essence*, of *Turpentine*, the *Oil of Rosemary*, the *Oil of Spike*, and the *Oil of Lavender*; and the order in which they are here presented is that of their degree of volatility.


SPIRIT OF TURPENTINE, by far the most common, differs considerably in quality, and, while the instrument itself of falsification in other more expensive volatile-oils, it is sometimes in its turn found adulterated (so it is said) by a fixed-oil. If this be ever the case in our country it can only occur by accident, or through want of cleanliness in transferring it from vessel to vessel. The sophistication by a fixed-oil is easily detected, by immersing a bit of white paper in the essence and allowing it to evaporate: if pure, it leaves no stain of any kind. But it is to be observed that age will produce precisely the same effect, in making greasy the very best essence, and we are therefore led to believe that this supposed adulteration by a fixed-oil is merely the consequence, as it is the best proof (while the essence is still limpid), of its being old. As the light promotes the inspissation to which it is liable by age, it perhaps would be well to

keep it always in a black bottle. Highly rectified Spirit of Turpentine is perfectly limpid and colorless, in fact not distinguishable in appearance from alcohol or water: even ordinary *good* essence, which is more properly the *Oil* of Turpentine, should be free of color, and of an odor, though strong and aromatic, not unpleasant.

The OIL OF ROSEMARY when pure is costly. Some we procured at a French chemist's, in this city, for the purpose of experiment, cost us three shillings the fluid ounce. That which is found at the wholesale-druggists' is cheap, and little better than scented turpentine.

OIL OF SPIKE, or more usually in trade, of *Spike-Lavender*, to distinguish it from a medicinal preparation of that name used by farriers, is derived from the large-leaved wild lavender, which grows in abundance in the south of France, in some parts of England, and elsewhere. It is generally adulterated, like the last-named essence; by burning a little of it, the thick black smoke evolved, and strong odor, will discover the presence of the turpentine. Pure, it is one third or one half the price of pure oil of rosemary. It formerly was in great use by artists, where turpentine is now employed, though in an old French treatise we find it spoken of as peculiar to the use of enamel-painters. It is the *huile d'aspic* of French writers, and the *olio di spigo* of the old Italians.

OIL OF LAVENDER. This is still more expensive than the oil of rosemary, that is when they are both pure; for it, like the others, is almost always adulterated. The falsification is detected by rubbing a few drops on the hand, and letting them evaporate. The odor left should be pleasant and free from turpentine or spike. De Montabert speaks in warm terms of this essence, which in his experiments he found to have undergone no obscuration nor change of



color at the end of fifteen years. But then it should, he says, be always new when employed. We had in our possession, a short time ago, a very small quantity of this essence that was at least from twenty-five to thirty years old. It had not so much body as might be supposed, indeed not more so than turpentine that has not been refined ; but it was of a high golden color. The author just mentioned tells us the color of the oil should be rather greenish ; and this *is* the case with it, when perfectly new.*

* Mr. Field, whom we have so often cited in the course of the revision of our MS., which is a proof of the estimation we put on his opinion, says that turpentine does *not* turn brown (as almost all writers on oilpainting maintain), and slightly passes over the other essential-oils we have thought it proper to give an account of, with merely asserting, as if it were a fact not to be disputed, that they have no superiority whatever over the more ordinary turpentine.

CHAPTER XV.

OF ASPHALTUM AND THE METHODS OF PREPARING IT FOR USE.

ASPHALT is a sort of mineral pitch or tar which rising liquid to the surface of the *Lacus Asphaltites* or Asphaltic Lake* (the Dead Sea), concretes there by the natural action of the atmosphere and sun, and, floating in masses to the shores, is gathered by the Arabs. The French give it an additional name from the region of the lake, to wit, *Bitumen of Judæa*, and with the English from the same cause it has, but not commonly, the alias of *Jews' Pitch*. A substance resembling it is found in Neufchâtel in Switzerland and in other parts of Europe.

Asphaltum is to be obtained, already prepared, in bladders, at the colorshops, requiring nothing but the addition of essence and drying-oil, to fit it for use ; but it is best for many reasons to prepare it oneself. From the many indications and directions of various writers which we have before us we shall select what seems to us the best, only admonishing the young artist that all of these writers, painters and chemists, have some objections with regard to

* It does not derive its name from the lake, however: it is just the reverse ; the bitumen (in Greek, *asphaltos*) giving its name to the lake (*asphaltitis linne*). Thus Pliny says: "Asphaltites nihil præter bitumen gignit: unde et nomen;" (*The Asphaltic lake produces nothing but bitumen: and hence its name.*) Hist. Nat., V. 15, ed. Berol., 1766: 16, ed. vet. It is a strange oversight that a writer in the Encyclopedia has committed in asserting that *the term asphaltum is derived from the name of the lake.*

this substance, either of their own experience, or of suspicion, and that therefore it will be well in using it to do so with caution, and even distrust, approaching it, so to speak, as one would a friend of doubtful faith, to employ whose services might aid him much, and yet again might injure him not a little. And first, let us direct him how best to choose the asphalt.

It should be brilliant, presenting when broken a glossy surface, smooth, and nearly black. To the requisite of brilliancy, Pliny adds that of weight; lightness and little lustre being indications, according to him, of its falsification with pitch: (*"Bituminis probatio, ut quam maxime splendeat, sitque ponderosum ac grave: læve autem modice, quoniam adulteratur pice."*)* Modern writers also tell us it is frequently adulterated with *pissaphalta*,† or *maltha*, an inferior and less solid bitumen used by the people of the East, from time immemorial, as a building-cement, or plaster. The author of the treatise we have so often quoted gives this additional indication: "A good proof that the asphaltum has not been sophisticated is when, on breaking it with a clean fracture, there are found no bubbles, and the fracture presents besides the appearance of undulations; these undulations arising, in fact, from the movement it experienced on the surface of the Sea, while yet liquid, as in its concrete state it retained that form of crystallization. If on the contrary it has been melted and sophisticated, it will have taken another character of con-

* *Hist. Nat.*, xxxv., 51, (ed. Berol). 15 (ed. vet.)

† The same historian tells us that the general name among the Greeks for the liquid bitumens was *pissaphaltos* ("ex argumento picis et bituminis"—by reason of their compound nature of pitch and bitumen).—The only use in the fine arts which he assigns to the genuine bitumen was the staining of statues (doubtless of metal) by the older statuaries.—But we are getting quite beyond our limits

texture on cooling, and its particles will appear in a state of disorder.—True bitumen should be odorous, and adhere well together when ready to melt.”*

To prepare it for use,—reduce it to powder, and putting it into a new vessel of glazed earthenware, with sufficient of highly rectified spirit of turpentine to cover completely the powder, set the vessel near a gentle fire, and stir continually (but carefully, because of the essence, which is highly inflammable), using a clean smooth stick, or an iron rod, or the stem of a new tobacco-pipe that is not colored. Have ready some warm drying-oil, and when the dissolution of the asphalt is effected, remove the vessel from the

* *Asphaltum, &c.* The substances employed in painting under this name are residua of the distillation of various resinous and bituminous matters in preparing their essential oils, and are all black and glossy like common pitch, which differs from them only in having been less acted upon by fire, and in thence being softer.

*** This pigment is now prepared in excessive abundance, as a product of the distillation of coal at the gas manufactories.

FIELD.

This description answers perfectly to the only kind that we have ever been able to procure in this country; and the fact that it is sold at the paltry price of thirty cents the pound, confirms the belief of its identity with the coal-tar and concreted pitch of the extract. It is quite black, exceedingly light, of a brilliant gloss in the fracture, which is exceedingly clean, presenting, with occasional granulations, the very undulations described in the text as belonging to the true bitumen (and which would easily arise in the present case from gentle fluctuation as it was cooling), while its odor is very powerful, between that of pitch and the exhalations of coal-gas as perceived near the gas-factories.

As an additional caution to those we have already given, we sub-join this remark of the ingenious author quoted at the head of the note: “Asphaltum is to be regarded in practice rather as a dark varnish than as a solid pigment, and all the faults of a bad varnish are to be guarded against in employing it.”

fire, and stir immediately into the mixture sufficient of the drying-oil to replace what has evaporated of the turpentine. Too much, or too little of the drying-oil, would, as well as permitting the solution to chill before it be added, cause the bitumen to collect into little grains. Attentive watching, while stirring constantly with the rod or pipe, will guard against such an error.

Thus prepared, this pigment may be put into a tube similar to those which contain your whitelead (see p. 66), or still better into a compressible zinc tube; and thus it will keep a year and more. If at any time too viscid, a few drops of some essential-oil will suffice to make it flow readily,—“a thin essence of lavender,” says Bouvier; adding, “but essential oils make the colors blacken a little.”

Otherwise: the bitumen may be made to melt in a similar vessel, placed on a gentle fire, without the turpentine. This and the drying-oil are to be added little by little, and, to prevent too great fluidity, a little wax. Stir as before, avoiding ebullition.

Another method is the following, which we find in several authors, copied, as far as we know, from Mérimée:

15 parts—	<i>Venice Turpentine :</i>
60 “	<i>Gum Lac :</i>
90 “	<i>Asphaltum :</i>
240 “	<i>Drying-Oil :</i>
30 “	<i>White Wax.</i>

The lac is dissolved in the turpentine by portions, waiting each time till the portion be dissolved before a new one be added. Then the asphalt is added, and in a similar way. Meanwhile the oil is heated, and when nearly at the boiling point it is mixed, little by little, with the melted bitumen. Finally the wax is added before the bitumen chills. The

whole is then poured out on a slab, and worked together with the muller or knife.

This preparation, which dries promptly, may be kept in a tube as the other. We are inclined, however, to distrust the *wax*. Finally,

The more ordinary mode of preparing bitumen is simply dissolving it in spirit of turpentine, which makes almost a paste. To render it fit for the palette some varnish is added, as mastic, or the Italian varnish.—And yet once more, it may be ground in water to a fine powder, dried, and mixed with pure drying-oil as occasion requires.

CHAPTER XVI.

VARNISH FOR PICTURES, WHEN FINISHED.

THE only varnish we may say, that is now used for this purpose, is mastic dissolved in rectified spirit of turpentine ; all others being objectionable either from the difficulty of removing them when necessary,—such are spirit-varnishes, that is, those which are prepared with alcohol,*—or from their color and hardness combined, as the oil-varnishes which were frequently employed in earlier times,—a familiar kind of which is Copal-varnish.

Gum or rather *Resin Mastic*, which comes to us from the Levant in the form of *tears*, dissolves very readily in spirit of turpentine by the application of a gentle heat, either of the sun, in summer, or of a water or sand bath,

* There has been of late years introduced, in England, a new spirit-varnish of great hardness and brilliancy, that is made of the lac-resin of India, purified, and freed of all coloring-matter. We have read much in its praise, but nothing that convinces us of its necessity or advantage, either to the finished picture or to the palette of the painter. If we mistake not we saw a box of this whitened lac, not very long since, at our principal colorman's. Whether it has yet been manufactured into varnish, we have forgotten altogether to inquire. There was only a boy in the shop at the time, who knew nothing about it ; but we broke a piece, and chewed a small portion, and concluded, from all of its qualities that we could then discover, that it was a colorless lac. The occasion that took us thither, directly turning our attention from it, it passed altogether from our mind, until now recalled.

or finally by standing it near a fire in a vessel, stopped, but not close. But it is obtained at the colorman's of the finest quality, and at very moderate prices ; so that there is no object in preparing it oneself.

Of the mode of applying it to the picture, and of removing it when old, we shall discourse in the proper place.

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CHAPTER XVII.

OF PENCILS AND BRUSHES, AND HOW TO CHOOSE THEM.

LIKE the French, we usually reserve the term *pencil* for the smaller kind of brushes, while the larger almost exclusively bear the latter name, though some of them are sometimes likewise called *tools*.* The Italians have but one word, *pennello*. The choice of his pencils and brushes is of much importance to the artist, inasmuch as the most skilful hand may be thwarted by an imperfect implement. Hence in selecting them at the shops he should take care that his pencils are strongly as well as neatly made, that they have not been cut by the scissors at the end, but retain that soft and exquisitely fine part (called by the French *la fleur du poil*) which is scarcely visible, unless held before the light, but which is essential to the pencil's forming a true point,—that they are elastic, springing back to their form after being pressed a moment on the point, and finally that they do not *belly* at the insertion. Pencils whose hairs when used divaricate, and form several points or ends, are, it need not be said, worthless. Even in the brushes, and in the flat pencils, though they do not taper to that conical extremity which we call a point, yet they

* Thus *Bardwell*, in his treatise on painting (1756-73), speaks of a *hog-tool*, for a brush of bristles, an odd phrase in sound, though as proper as badger-tool, fitch and sable pencils. The brushes used by housepainters for the sashes of windows are invariably designated as *sash-tools*, and they are so invoiced and inventoried by those who deal in them.

are not to separate into many points. Such defective implements will be thrown aside, unless reserved by economy for such parts of the picture as they cannot injure.

The pencils used for oilpainting are either of the hair of the sable, (*mustela zibeline* ; a species of weasel), and these are of a reddish or yellowish brown more or less dark ; or of the fitchet (the "fitchew" of Shakspeare ; the *polecat*, or *foumart*, foul or stinking *martin*, the *mustela putorius* of Linn.—another species of weasel), which kind are black in color, firm yet soft, and are usually called *fitches* ; or of goatshair, which are snow-white ; or finally of fine white bristles. All these kinds, except the third, are to be had flat as well as round, or rather, conical. And of all these kinds the *sable* is necessarily the dearest, because of the rarity of the animal, whose tail furnishes the hair. But it may be also considered the best, because it is by far the most elastic.

Brushes are usually of white hogs' bristles ; they are also made of the hair of the fitchet, and of that of the badger (or *brock* ; the *ursus meles* of Linn., and *taxus m.* of Cuvier) : both these last being used, the former of them almost always, and the latter always, for merely *coaxing*, so to speak, the colors, melting them into one another, blending the edges of the tints together, and giving a smoothness to the surface ; a practice by the by which the young artist must be careful not to carry to excess (see Chapter viii. Part III). For this purpose these brushes are never dipped into the paint. Brushes of badgers' hair are more or less large, all of them spreading more or less like a broom or duster, some of them, the larger ones especially, and those used for varnishing, being flat like a whitewashbrush : the hair is long, light, and pliant, a dirty white at either extremity, and a reddish black in the middle.

Fitch-brushes, as we have said, are firm, though soft. These too, and likewise brushes of bristles, are to be had both round and flat; and of various sizes: and all the three kinds, of either shape, are used for varnishing. The badger-tools, used for the purpose above indicated, go by the significant names of *blenders*, *softeners*, *sweeteners*. The French call them simply *Badgers* (*blaireaux*); and the fitch brushes and pencils, as we do, *Fitches* (*putois*).

CHAPTER XVIII.

HOW TO CLEAN THEM.

MAKE it an invariable rule to clean your brushes and pencils at the end of every day's work. This will save trouble in the first place, and aid eventually in keeping them longer in good condition.

The established mode of performing this disagreeable part of a painter's labors is as follows,—premising the observation, that to save words we shall use what may be called the *generic* term *brush*, for both brushes and pencils.

A complete paintbox for oilcolors is constructed of hard wood (mahogany or walnut usually) lined with tin. On either side of the interior, is a concave division running the whole length of the box, and meant to contain the brushes. Between these are the bladders of colors, and two oval cups, one of which has a metal bar, or a wire covered with tin, that runs across its top, in the form of the foot-scraper at a hosedoor. It is in fact a scraper, to cleanse the brushes, and is so called. Putting a portion of poppy or other oil that you are in the habit of using into each of the two vessels, you dip, one at a time, the brushes you would clean into the one that is armed with the scraper, and withdrawing them pass them over the scraper, repeatedly but gently, aiding the motion with the pressure of your forefinger, till you have freed the brush of the greater portion of its paint; then passing it between the folds of a soft linen rag (repeating both processes until all the color is

released), you dip into the other cup, and, relieving it of the excess of the oil by the aid of the scraper, you deposit the brush in one of the wide divisions first mentioned, where there are two wires that cross the hollow to receive it. All the brushes thus cleaned go into the same place ; while the opposite division is reserved for the blenders and other brushes that are kept dry. These latter as we have said are never used with paint, and what they happen to imbibe is shaken off, or wiped off by passing them backwards and forwards, but very lightly, over a stretched cloth, or the sleeve of your coat. Some use fine sand, which gathers the color of the blender into little balls or grains, that are then easily shaken off. The common straw wrappingpaper used by tradesmen will be found to answer the purpose very well : from its peculiar fabric it has the advantage of making no lint.

It is evident that the use of the scraper just described must wear the pencil. Besides this, to prevent the oil in the brushes from growing too viscid, it must be renewed (where they are not used) every three or four weeks, and even oftener in summer. Yet there is no better process. The objection made to spirit of turpentine, which does the work at once, is that it crisps and turns up the ends of the hairs, making them assume the form of little hooks, and of course spoiling them. This is true ; but if a third part only of turpentine be added to the oil in which the brushes are first dipped, while mere oil is kept in the other in which the operation is finished, the process is just as safe, and somewhat facilitated.

Those who have not the complete paintbox, but the simple tin portable box mentioned in Chapter xxiv, can substitute for the oval cups two small tumblers whose edges are round and smooth : as with these separate vessels however the

oil is spattered over the side, it will be better to have a tin cup constructed with a moveable scraper in the middle after the manner just described. The scraper is made to shift to facilitate the cleansing of the cup, when required.

With the simple colorbox last alluded to, the brushes will require to be dried as well as possible on a soft linen rag, or still better a thin white paper that is not sized, before they are deposited in their place.

When from neglect, or other cause, the state of the brush is such as to need soap, the use of the *green soap* prepared for the purpose, and for sale at the colorshops, is recommended. After being cleansed by this detergent, the brush is to be rinsed very carefully in plenty of clean tepid water.

CHAPTER XIX.

HOW TO PRESERVE THEM FROM MOTHS.

THE same moth which, in its first state as a worm, attacks woollen cloths, feathers, furs, &c., destroys the painter's brushes, unless they be very effectually guarded against its ravages. Bouvier's method appears to be the best for this purpose ; for, as he asserts, and as we shall show presently, the use of spices is quite ineffectual. Those brushes, then, which are to be laid aside, are anointed with a little olive-oil ; of course, as little as possible. This oil will remain undried as long, we might say, as you desire. You have only to take the pains to renew it once every five or six months, to prevent its becoming too viscid in the brushes you have thus laid aside. When you want to use them, all you have to do is to express what you can of the oil by means of a soft rag, and then simply clean them out in a cup of poppy-oil according to the process first described, just as if you were cleansing them of paint. But, never confound, in the same box, brushes thus smeared with olive-oil, with those that are moistened with your painting-oil ; for olive-oil does not dry, and a mistake might cause you trouble.

To show how little the moth regards pepper, or even camphor, we will relate what happened to us the past season. Having removed to a new residence in the spring we had laid our stock of new brushes in a leather port-manteau, in order to preserve them from accident (those

we had in use were of course left in the colorbox, and were uninjured). Some of these new brushes being very fine, and much prized by us on account of the perfection of their make, we had taken up some of the clean linen rags laid by in our closet for the purposes described in the last chapter, and enveloped, but loosely, the ends, to preserve them not against moths, but against the injury that might arise from contact with other articles, or with each other. These envelopes were secured simply at one end, that which wrapped a portion of the handles, the other was open. We laid these pencils in the same part of the trunk, with the rest, and placed quantities of powdered black pepper all around, and a large lump of camphor. Certain circumstances had obliged us to abandon the practice of our art for eight months from this time ; at the end of this period opening the portmanteau, we found to our dismay scarcely one of the pencils that were not enveloped left untouched. One or two of the finest and softest were gnawed to the stump. Whereas of the several bundles of those we had enveloped in *linen*, not a single pencil in any one bundle had been attacked ! Remember, the ends of the wrappers were all *open* !—The size of the piece of camphor we had laid in the trunk may be judged from this fact, that at this time, after eight months, what was left unwasted was as large as a pullet's egg.

Further, spirit of turpentine is no preventive ; for a varnishbrush, hung up in our closet in the same house, had been attacked, though the odor of the turpentine and dissolved mastic with which it had been often saturated was still pungent. Neither is the strong odor of common asphaltum ; a paper of which we laid this summer in one of the drawers of the secretary of a bureau with some choice

new pencils, only to find the smell of these little creatures too obtuse for our calculation.

We therefore counsel the artist to adopt the plan of Bouvier, as presenting the *surest* safeguard. There has however been suggested to us by reading a chapter in Cennino Cennini another mode that would probably be found to answer, which consists in dipping the brush into a paste of clay or of pure chalk, and hanging it up thus incrustated until it be needed or the danger be over. But in this procedure there might be risk of injuring the form of the pencil, if at all delicate.—This method is prescribed by Cennino for preserving the hair of which the pencils were to be made. It will thus be seen that to be effectually protected from the ravages of moths, the brush must be so covered or coated as to prevent the *approach* of the insects. A cap of new linen well secured, or a crust of oil, or earth, will effect that object.*

We may conclude this article by another useful item of information to the unpractised artist. It is not uncommon while a brush is new to find the hairs come out. The remedy is simple: soak it for a few minutes in water; and it will never trouble you afterwards.

* While correcting the proof, it occurs to us that a cylindrical tin box of suitable dimensions, with the cover at one end, would be effectual for protecting reserved brushes. Smeared or incrustated as above, they may be enclosed in this tube with double assurance of safety. But such twofold precaution should not be necessary. Put them, *in time*, into the tube, in their simple, dry state, and, having pasted a strip of linen over the edge of the cover (which will be made deep and tight, like the cover of a pillbox, and besides may shut down over a bit of linen), you may defy the moths, though they were thick as vermin in the land of Pharaoh. We promise ourselves, by this very simple plan, a perfect security the coming

season.

CHAPTER XX.

OF PALETTES, EASELS, AND THE REST-STICK.

PALETTES are either oval, or oblong and rectangular, that is, in the form of a parallelogram, or what is commonly called an oblong-square. These latter are the best for large pictures, on account of the space given, by their angles, for temporary mixtures. In other cases where one sits nearer to the easel, these very angles are in the way, and the oval palette is to be preferred. The wood of a palette should be hard, free of knots, and as little porous as possible. Of the various kinds in use the mahogany and walnut are the favorites. Their disadvantages are that the former is brittle, and the latter apt to warp. Palettes of earthenware are too heavy for the thumb. They are useful for those artists who submerge their spare tints under water, in order to keep them fresh for another day.

Previously to using them, wooden palettes have to undergo a preparation to prevent their imbibing the oil of the colors. This consists in saturating the wood with raw linseed-oil; and the best mode of effecting it is as follows. After applying to both sides of the color-board as much oil as it will take up, it is suspended by a thread in some place where it may have the free air, but without dust or sun. Here it is left to swing until dry. Another coat is applied in the same manner; and so on, as each is completely absorbed, until the wood will take no more. The more thoroughly it is left to dry, the better. When the

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operation is complete, which will take several weeks even in summer, and very much longer of course in winter, the palette is cleaned with a little fresh poppy-oil rubbed on with a rag, and it is ready for use. Perhaps it might be well to add a few drops of spirit of turpentine to the oil, in order to make it better penetrate, and to facilitate the drying.—Palettes are also varnished, and thus dressed are to be had at the shops.

Certain cautions are requisite for an inexperienced artist, such as we chiefly write for, viz. not to indent the palette with his knife in manipulating the colors; to keep it always bright and polished; not to let his colors harden on the wood. It is advisable to have three; two of which to be of the same material and proportions, in order that he may transfer, as we have before indicated, his prepared tints to a fresh palette at the close of his day's work; the third may be smaller, for special occasions.

As the palette has been so dressed that the porosity of the wood may not absorb the oil of the colors, and thus dry them, in like manner, to preserve this quality, it is to be cleaned with oil and not with turpentine. This is done in a similar mode to that described in the next chapter (p. 107) for cleaning the slab, only substituting here the palette-knife for the muller and using the hand to apply the bread.

EASELS are of several kinds, more or less convenient, and of greater or less cost, to suit the occasions, and even fancies of artists. As they are all to be found at any considerable colorshop, it would be unnecessary to take up time and space for a minute description. Suffice it to say that the simplest and cheapest of all is not by any means the most convenient, because the artist is obliged to remove his picture from the pegs or shelf in order to raise or lower

it ; moreover he is liable to overset it by the least inadvertence : whereas in the easel which is fitted with a crank, neither this difficulty nor this danger presents itself. The simple easel however presents the advantage of lightness and portability ; and the latter quality is sometimes increased by its being so constructed as to take apart, which moreover adapts it particularly well for a small room.

The *REST-STICK*, or *maul-stick*, as it is sometimes named, especially in the older English treatises, is a round staff four or five feet long, tapering towards one end, whereon is fastened a small ball, which the painter envelopes with cotton and a bit of soft leather, in order that it may not injure his canvas when touching it. This stick is held in the left hand, near the other extremity, and serves to *rest* the right hand, when particular steadiness is required. It is made of various woods ; but lightness is a requisite.

On occasion, the back of his chair, if of suitable construction, affords the painter a good means of steadying the right arm, while resting too the left.

CHAPTER XXI.

OF THE SLAB AND MULLER ; AND OF THE MODE OF USING
AND OF CLEANING THEM.

SLABS for the grinding of pigments are either of hard stone or of glass. Of the former those of porphyry and agate are the most in request, as being of the greatest hardness ; porphyry indeed has from time immemorial been the stone of the painters, and in his studies, especially of the Italian writers, the young artist will find it of frequent mention ; but the excessive price at which a moderately large slab of either porphyry or agate is sold has brought into more general usage those of glass, which besides have for ordinary occasion certain other advantages. This glass is of course deprived of its polish, or what is usually called *ground* ; and, as its thickness is in proportion to the extent of the surface, so the price greatly increases with the size of the slab. One however sixteen inches square (which we see is the highest number on the vender's catalogue, where they are marked from four inches up to sixteen*) will be found large enough for all purposes ; while for ordinary use a somewhat smaller size will answer. We recommend however that it should not be less than nine and a half inches ; a slab of which size can be had for eleven shillings. On this you can prepare your lakes, ultramarine, and other colors that you use in small pro-

* The stone slabs are marked from twelve inches square up to thirty-six.

portions and that are kept dry, quite conveniently ; though an inch or two larger would not be amiss.

In choosing a *muller*, which is a sort of flat-bottomed short-handled pestle, so to speak, of stone or glass, or even of that hard white ware of which apothecaries' mortars and pestles are made, be careful to see that the edge is rounded, somewhat in the same fashion that we see the outer edge of the bottom of a bottle, so that when the muller is set down this outer rim of the circle is free while all the rest of the base touches closely the slab. A muller whose edge touches vertically all round the circle is improperly constructed ; the color cannot insinuate itself between the bottom and the slab, and in a few turns you will find yourself grinding little more than the bare glass or stone. Add to this that a grinder of such model sticks to the slab, instead of being free to move over it. For the porphyry, the muller is constructed of the same material, either wholly or in part : for the glass, it is, we need scarcely say, of glass, and the rounded edge we have spoken of should retain, if the muller be well made, all its polish, while the interior of the circular superficies is rough, or ground, and more or less coarse in its grain according to the size of the tool. We have bought them of excellent finish at the "Office of the New Jersey Glass Works" in Cedar-street. They are also to be had of course at the colorman's, and are everywhere sold according to weight. The price of one of suitable size for the slab we have indicated at eleven shillings, is two shillings and sixpence.

The motion in grinding requires no instruction, but will be dictated by the commonsense of the young artist : up and down the slab with a lively but equal and dexterous motion, a circular move or two when the color needs gath-

ering back to the centre of action, the occasional use of the spatula ; this is all. Only observe that as it is easier to thin your color when too thick than to add fresh powder to thicken it when too thin, you are not to be too liberal at the outset with your oil.

In cleaning your slab and muller, after you have removed all you can of the color by rags or unsized paper, go over the slab with a few drops of nut or poppy oil, using the muller to distribute it, but without bearing on the muller. Having wiped this oil off, finish the rest of the cleaning with crumbs of stale bread, worked about the slab with the muller as if they were heaps of color, though more lightly. Then rinse both instruments in water ; if the water show by receding from the plate the presence of grease, take soap, finishing as before with pure water. Should you have suffered your paint to harden on the slab and muller, use turpentine, and with it, if need be, fine sand. Coarse Indian-meal might be useful for the cleaning of the slab. But where but little color has been used, as in the mixture of a simple glaze, there is no need of either bread or meal of maize, if you do not choose ; take turpentine, and finish with water, or with soap and water, always using plenty of fair water afterwards to wash it completely.

We have given the preceding directions merely for the grinding in *oil* ; the motion of grinding with water is different, being in continuous circles, beginning at the right hand of the slab and going all round it, without regarding the angles, with a rotary motion that is not intermitted, in order to keep the color in the centre. The slab and muller thus used, are more difficult to clean than where the pigment is ground in oil ; and Spanish White, or chalk, or pipeclay must be substituted for crumb of

bread. In other respects the process of deterision is the same, finishing with plenty of fair water, applied with a somewhat coarse sponge.

It remains merely to say, that the table on which you grind should be firm, and covered with a stout flannel or soft baize ; over which to place an outer cover of pliant oilcloth will be an obvious advantage. You can even make this latter aid in securing the position of your slab, viz. by simply moistening it and the under surface of the glass. They will then adhere ; and when you want to separate them, all you have to do is to insert carefully between them the edge of your spatula.*

* If we have not described the *spatula*, under which name we include both the ordinary palette-knife, and the plainer implement known as the *English spatula*, it is because, like the easel, a minute passed in the shop of a colorman will suffice to make it known. It is one of the first things that will meet the eye in the showcases. In selecting these knives, press upon the end that you may judge of their elasticity

CHAPTER XXII.

OF THE MANNEKIN OR LAY-FIGURE ; WITH A DESCRIPTION
OF A KIND WHICH THE ARTIST MAY CONSTRUCT ECONOMICALLY HIMSELF.

THE MANNEKIN, or *lay-figure*, as it is more usually called in English, is a wooden doll, so jointed in all the chief articulations, that it can be made to assume and retain any posture the artist may desire for the adjustment of his drapery. These figures come of various heights, from ten inches up to five feet and over, and from the care and time required for their fabrication, are all expensive ; an ordinary one, not higher than the larger size of children's dolls, will, if well finished, and of hard wood, cost from thirty to forty dollars ; while one of the stature of life cannot be obtained for less than two hundred. These latter are stuffed, and covered with an elastic tissue of knit silk. The ordinary ones present merely the naked wood, which is sometimes of black walnut, and resemble in every respect as we have said a wooden doll, save in the ingenuity and completeness of the joints, and in the want of a painted face.

The manufacturers give directions for the adjustment of these contrivances, yet the artist notwithstanding finds them often far less manageable than the ingenuity of their construction seemed to promise. They are, however, of great service ; because it is impossible to expect a living model to retain sufficiently long the one posture the artist finds desirable. Therefore when he has made a rapid sketch of the drapery in pencil or crayon, in the folds that seem

to him most happy, and which are almost always the result of accident and to be caught in a moment, he copies them at his leisure on the mannekin, adjusting its little folds, not with his fingers, but by means of a slender stick, such as the handle of one of his pencils, or a still slenderer wire, such as a knittingneedle. We say, *after he has made his sketch*, because the lay-figure is apt to be too much used, and to make it the original model is at all times hazardous.

Reserving what we may have further to say of the employment of these wooden substitutes, until we come to treat of drapery, we will now transcribe from the *Traité Complet* (Tome ix., p. 638) an account of a mannekin that may be made by the artist himself, or, which is better, as it will save him time that may be more nobly occupied, that he can have constructed, at but little cost. The author who describes it says it will last many years, adding, that he speaks of it by experience.

But first we must give from another part of the same work the principal points of articulation of the human body, as there set down "conformably to the divisions adopted by Albert Durer." The body is to be considered as divided into one hundred equal parts.

First come the measures of the three great divisions of the skeleton; *the trunk, the thigh, and the leg*.

The length of *the trunk*, from the articulation of the arm below the level of the pit of the neck, to the place of the hip-joint 28 hundredths.

From the hip-joint to the articulation of the leg 26 "

And from this point to the articulation of the foot, at the spot where it makes a fold in front of the leg 21 "

The other special points of articulation are as follows:

Extent across of the clavicles . . .	18 hundredths.	
Arm	16	"
Fore-arm	13	"
Hand	10	"
Pelvis or basin,—that is to say, the separation of the two points of articulation . . .	13	"
Thigh (length of), from its point of articulation to that of the leg . . .	26	"
Leg, to the articulation of the foot . . .	21	"
Foot (height of), from the point of articulation	5½	"
Foot (length of)	16	"
Pieces composing the spine or vertebræ ; the first, counting from the trochanter* . . .	10	"
The second, counting from the preceding . . .	6	"
The third	16	"
And the fourth, and last, to the level of the section of the neck upon the shoulders . . .	3	"
Length of the head	13½	"

Taking the above dimensions for guide, have sections of wood, cut squarely, so as to lap over one another, and be secured together closely by a very strong iron wire which forms the joint. The ends of these pieces are to be rounded, and the dimensions so calculated as to allow

* The trochanters, greater and less (*trochanter major* and *trochanter minor*), it is well to inform the reader (whom we always suppose to be a young beginner, or a simple amateur) are two *processes* or projections of the thighbone, one on either side of its neck, the greater being the outer and higher one. It is this latter which is evidently meant, and this is on a line, in a figure standing upright, with the *os sacrum* or first great bone (below) of the spine. The parts are thus counted *upwards*, which is not the practice of English anatomists.

for the portion covered by the overlapping; and the wire must be of annealed iron. It would appear so far, that the contrivance resembles those puppets of pasteboard whose movements, produced by means of joints of packthread, are regulated by the jerking of a string: for the rest we will follow the author literally.

"This thick iron wire (he proceeds to say) is to be twisted into one or two curls in the middle of the cross-pieces where it is incrustated, so that in bending the pieces and twisting them, it cannot be displaced nor play in the wood wherein it is buried and secured. By this means, you can make the pieces or members bend *by articulation*, and they will remain in the degree or angle of flexion, that is to say in the position, you may have given them. A wire of iron well annealed can be bent and rebent hundreds of times without breaking,—an accident besides that could be easily remedied. When the skeleton is constructed, you take new straw, and form of it by parallel slips the members, placed straight and extended at length. These members are to be bound firmly, giving them more or less swell here and there, and the straw is then to be cut at the articulations, so that the thickness of the members may not impede the flexions. Tow, hair, etc., will complete the model of the forms. As to the solid masses of the body or the middle of the larger members, they may be composed of cork coarsely rasped and united in a mass with yellow wax and some common resin. The whole is then covered with knit cloth of cotton; and a mannekin is obtained as supple as possible, and whose flexibility never varies, nor demands the aid of keys or particular management. It is not difficult to fit a head to it, and to fashion fingers if desired."

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CHAPTER XXIII.

OF PICTURECLOTHS AND PANELS.

PASSING, but with great regret, the various information which we have it in our power to lay before the young artist relative to the different kinds of subjectiles which from time to time, from the remotest periods of antiquity down to the present era, have been in vogue for the purposes of painting, as well as the mode of preparing them, we confine ourselves to the limits prescribed for our volume, giving merely such information as is necessary for a student of the art.

Canvas, panels of wood, oiled paper, and pasteboard, are the only materials now used, at least with any frequency, for oilpainting. Prepared paper and pasteboard are confined to the purposes of sketches and experiments, as more economical than canvas, or are used by landscape-painters in studies from nature, because of their portability. Pasteboard, if anyway stout, is sure to warp, presenting undulations on the surface, that defeat the best skill of the artist; otherwise it would have many advantages, even over canvas. It is said however that this defect may be guarded against by certain contrivances, similar to those used for preventing the accidents to which panels are liable.

PANELS, for which various woods have been used in various countries, and at various times, but always selected with care, to obviate as far as possible the alternate giving

and contracting to which by their nature they are subject, are now rarely used for pictures larger than the cabinet-size. These latter, when the wood is old, well seasoned, and hard, do not require the same precautions that have always been thought necessary for larger panels. Though, where the wood is of great hardness and very fine grain, the panel may be painted on at once, it usually undergoes a preparation, which, as in canvas, we call its *ground* or the *priming*. Thus prepared, it is to be had, of the various sizes now in use, at all the colorshops.

CANVAS is now what may be called the universal subjectile for pictures in oil. There is a fashion in these things, as in others, and you will hear an ignorant person invariably express contempt for a modern picture done on wood ; so that, even for the size we have mentioned just above, cloth has greatly the preference ; with what reason, it is not for us, in *this* volume, to consider. Canvas is sold at so much the square foot ; that which is *twilled*, or ticking as it is otherwise called, costing fifty per-cent more than the plain. It is kept, ready-primed, in rolls of various width, at the colormen's, who need but a few hours' notice to cut it and distend it on the frame to any proportion that may be desired. There are however certain sizes which have obtained for many years among artists, especially for portrait-painting, and these are always kept on hand at the shops, ready-mounted on the frames, or *stretchers*. Certain names are sometimes given to indicate certain of these sizes, and as the student may sometimes meet with them in books, or hear them mentioned, it is right he should know them. The *Kit-kat* (the origin of which cant name may be found in a note to one of Taylor's books) is 28 or 29 by 36 inches ; *Three-quarters*,—25 by 30 ; *Half-length*,—

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40 by 50 ; *Bishops' Half-length*,—44 or 45 by 56 ; *Bishops' Whole-length*,—58 by 94.

The use of a simple frame, without the means of distending the canvas that is nailed to it, when it shall have become lax, is entirely out of date : what the French call *Châssis à clefs*, i. e., frames with *keys*, are now universally adopted for the smallest as for the largest canvas. These frames consist of four uniform pieces of deal, whose width and thickness vary according to the size of the cloth, put together with tenons and mortices precisely as the frame of a schoolboy's slate, only that they are not *fastened* by pegs or otherwise ; the canvas alone, which is tacked to the frame, keeping them together. Two wooden wedges (the *keys* above mentioned) are inserted into each corner, so as to be between the tenon and mortice of each side ; and by gentle blows with a hammer on these wedges the parts of the frame divaricate, and the cloth in consequence stretches. In striking these wedges, you will observe to go all around the frame, blow for blow, or rather tap for tap (for it must be done lightly), giving to each wedge *one* stroke in succession, till your canvas is sufficiently distended. If you were to drive home, or finish hammering, the wedges of one side, before touching the others, you would spoil the square of your picturecloth ; and this irregularity you would often, in the course of your sketch, find embarrassing.

It is advisable to purchase your canvas many months before using it ; a year indeed is none too long. Keeping it then where it will be exposed to the air, and the light, and even to the sun if not too warm, the priming of the cloth has a chance to become *perfectly* dry, and thus the *oil*, wherewith it was prepared, is less likely to add its pernicious effects to those of the oil which you yourself

are obliged to use. Before using it, rub it over with pumicestone (putting your left hand behind the cloth, so as to prevent injuring it), and wash it off with water, to which may be added a portion of alcohol. The fineness of the cloth should be proportioned to the size and subject of the picture. You cannot have too smooth a surface for a small cabinetpicture which will be examined close at hand; whereas in one of large dimensions this is less necessary, and a canvas somewhat coarser is even preferable because it holds the paint better. The great essential is that the cloth be as free as possible from knots. If these be covered, make no objection to the thinness of the priming.

As to the tint given to this preparation, it is better that it should be light. Of the three kinds which are usually found in the shops, light gray, pink, and the faintest flesh-color, this last is the best. A color like that of old ivory is perhaps as good a tint as one could have for the priming of a canvas whereon a head or heads are to be painted.

Ticking or twilled canvas is also used for picturecloths, as we have intimated; but more rarely. From its peculiar fabric it has some advantages, and where a *double* cloth is desired, it would be excellent for the under one or lining, on account of its strength.

A double canvas promises of course much greater durability, in itself, and greater protection for the colors against the atmosphere. The mode of preparing it is the same as for what is called the *lining* of a picture, of which, in its proper place, we shall have to speak, for the benefit of the *amateur* (see Part VII., Chapter iv).

Perhaps the chief reason, certainly one of the most important reasons, for the preference given to canvas over the old wood panel, has been the ease with which a picture

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may be transported from place to place. If the reader will recollect the size of Mr. Wier's great picture of the *Embarkation* lately exhibited in this city, he will see that it could not have been admitted through the doors of the exhibition-room, except by taking it off the frame. In doing this, and rolling up a picture, the painted side is to be kept outward, because in case of the paint cracking, it will join again when the canvas is spread; whereas, the contrary way, the paint is crowded and crushed together, and, if it do not scale off, it will open in cracks as soon as stretched. The same precaution is of course necessary in the rolling up of a canvas that is merely primed.

CHAPTER XXIV.

SHOWING, BY AN ACTUAL BILL OF SALE, AT WHAT COST
THE BEGINNER MAY ESSAY HIS TALENT FOR OIL
PAINTING.

SUPPOSING that this book may fall into the hands of many who would gladly try the art, but that they fear it would little consist with stinted means, we present the following items of the expense, by which it will be seen that the experiment is not very costly. It is a copy *verbatim* of a bill of charges sent within a year or two to a friend of the author's, who had simply desired the colorman to furnish him with "everything requisite for oilpainting," without specifying a single article, and without selecting (a rashness characteristic of the party, and not to be imitated).

1 Paintbox*	\$1 50
1 Palette-board and tin cup	62
4 Bottles,—oils, varnish, and turpentine†	63
1 Palette-knife	50
$\frac{1}{2}$ Tube Silver White	44
16 Bladders of colors‡	1 33

* Not of course the complete artist's box we have described in Chapter xiii., but a simple tin box, substantially made and neatly lackered on the outside, with compartments for the paints, brushes, &c.

† The turpentine is not necessary. The phial of drying-oil is twelve and a half cents, that of poppy-oil eighteen pence, and of mastic-varnish the same.

‡ At least one half the cost of this item was superfluous, as

1 Easel and one Rest-stick	1 88
1 Set of Brushes	2 75
1 Paper of Vermilion .25, 1 <i>do.</i> Ultrama-	
rine .25, 1 <i>do.</i> Carmine* .25	75
Chalk, charcoal, crayons,† and portercayon	25
1 Canvas, 25 by 30	81
<hr/>	
Total.	\$11 46

many of the bladders were of pigments that were either useless, or dangerous, or both, such as *Antwerp Blue*, *Chrome Yellow*, the common *Crimson and Yellow Lakes*, &c. By the careful indications given him throughout the preceding chapters, the young artist is enabled to select for himself such pigments as he wants (they are few in number), and can rely upon. The price of a bladder of paint is usually from six to eight cents.

* Remember that *Carmine* is to be rejected, except for the purpose indicated in Chapter vii., p. 65.

† The artificial *black* crayons now used to the exclusion of those of natural earth which formerly came from Italy. They still bear the name of the original inventor *Conté*, whose patent in France has however long ago expired, and we believe likewise the patentee. They are numbered 1, 2, 3, and are of different hardness, No. 1 being the hardest. There are also varnished black crayons. The other colors, *red*, and different shades of *gray*, there is no occasion to particularize. All these are for simple sketching. For his canvas the artist uses white chalk, very generally. This is prepared for the purpose in the same form as crayons. In cutting either chalks or crayons you cut upwards from the point, reversing in all respects the manner of cutting a leadpencil.

N. B. By choosing for himself what he wants, in brushes as well as colors, the beginner may be able to add to his purchase a *horn knife*, or better, for the horn knife is awkward, an *ivory spatula* and a *glass slab* and *muller*, without increasing, or only by a few cents, the amount of the above bill. *Twelve dollars*, laid out with judgment (and it is his own fault, we think, if after the preceding lessons he do not know what to choose), will be quite sufficient to furnish him with all that he can need of the mere *materials* of his art.

PART II.

OF CERTAIN MATTERS WHICH BELONG NOT SO MUCH TO
THE MATERIAL OF PAINTING AS TO ITS OPERATIONS, AND
WHICH HAVE THEREFORE NOT BEEN COMPRISED IN THE
FIRST PART, THOUGH THEY SHOULD BE KNOWN PREVIOUSLY
TO ENTERING ON THE THIRD.

HANDBOOK OF OILPAINTING.

PART THE SECOND.

BEFORE commencing those instructions which will enable the young artist to make the desired use of his *materials*, there yet remain one or two things quite essential to be taught. These are,—the arrangement of his *study* or place of labor, especially as it regards the kind of *light* which is proper for his occupation,—and the nature and mode of applying *glazings* and *preparations*. Not belonging so much to the material of the art as to its processes, yet necessary to be known before he advance a step further, these special points we have thought it advisable, for the sake of method, to treat by themselves, adding thereto certain observations, rules, and premonitions, with regard to the use not only of transparent but of opaque and impasted colors, and giving to the whole a middle place between the materials and the practice of the art.

CHAPTER I.

THE STUDY, OR WORKROOM OF THE PAINTER: ITS DIMENSIONS; AND THE PROPER LIGHT FOR IT IN ORDINARY.

THE artist is not to consider the selection of a place for his labor as of minor importance: both his perspective and his coloring depend in a great measure, for exactness and effect, upon the situation, dimensions, and arrangement of his study or workroom.

It may be said, in general terms, that the larger the apartment the better. To preserve that unity which is essential in the object he is designing, the latter must not be too near him. A room that is so small, as to oblige the artist to have his model (by which the beginner will understand that we mean the living figure as well as any imitation of it) close to the easel, will prove a source of the most perplexing embarrassment in the immediate representation and of ultimate disappointment in the completion of the picture: "*haud inexpertus loquor*;" taught by a painful experience that was forced upon us by circumstances, we would gladly save the young artist the vexation of defeated aims, that will embarrass him the more that he will be unable to account for his defeat. If he have the good fortune to have ample space to seat his model at some distance from him, let him not be tempted, no matter on what grounds, to bring it near him: he may rest assured that the precept we have given, which is that of the collected authority of the first writers in the art as well as

the result of our individual experience, cannot be transgressed or neglected without evil consequence. Besides, when, for the occasion of coloring the flesh, or for any other purpose that requires a closer observation, he wishes to bring his model nigher to him, or to approach nigher to it, this is always in his power; remembering only that if he shall find, as is pretty certain, that the model when thus near him presents certain points, or certain contours, different from what he has designed them at the stated distance, he is not to make any corresponding alteration in his sketch: this would be death to the unity of his figure, and a complete falsification of the perspective of the whole picture. If it be asked, what distance is requisite for a true delineation, it may be answered, at the least two yards, though a simple head may be safely and well painted somewhat nearer, while for a full figure even a greater distance still is advisable. Add, to these powerful reasons which concern the perspective* of the picture, the fact that there is danger, in too small a chamber, that the reflections from the walls and furniture should embarrass him in the coloring after a living model.

Next to having his apartment sufficiently large to permit the proper disposition of his model, and to leave a sufficient space not only behind it, but also behind his own seat, in order that without moving the easel he may occasionally retire a sufficient distance to judge of the effect of his

* Of course in this work, setting aside the restricted nature we have given it as a *compendium* of the art of oilpainting, we make no attempt to indoctrinate the student in any of the principles of *design*. It is presupposed that he has the requisite instruction, without which to attempt *painting* is to advance backwards, so to speak, or rather, to commence with the superstructure and finish at the foundation.

work as it proceeds, the artist is advised to choose for his study a location next the roof of the house, if this be possible ; for the light admitted through a sash placed in the slope of the roof is the very best he could desire. But as such a location very seldom admits of convenient or necessary space for his operations, he should then see that the room he occupies be lofty enough to enable him to direct the light from on high, by the simple contrivance of darkening the lower half, or more if the aperture be near the floor, of the window he uses. This we say, because, except in very peculiar cases, which we need not mention as they will not occur to a beginner, and when occurring will be easily provided for by the suggestions of his own experience, because it is only one window that the artist employs, that to the left as he sits ; the other, on his right hand, being completely darkened.*

If the student be curious to know the reason for prescribing as imperative a light from the top, we have not to demonstrate to him in this epitome, which is so exclusively practical, *why* it is that such a light is the most advantageous of all ; let him, if he have a bust, cast for example from some antique (the Venus of the Medici is the most common), place a candle below the head, and afterwards raise it above it, he will see in an instant a difference in effect, both of positive beauty and of harmony, that will surprise him ; or, the next time he is in a theatre, let him ascend to the gallery and look down upon the performers, he will find that by that most unphilosophical contrivance of *footlights* the handsomest features are made irregular and the softest contours exaggerated into harshness.

* In Chapter iii., however, we shall give after Bouvier one method of using both the windows for the sake of procuring a novel effect in the *chiaroscuro*.

By the concurrent testimony of the plurality of writers on the art, a northern exposure is considered the best for the study of a painter ; and this, because from the north the light is more uniform throughout the day. But one of the most philosophical of painter-authors, who has investigated the principles of the art more copiously perhaps than any other, maintains the contrary ; " for," he says, " though the sun does embarrass the painter, especially when at brief and frequent intervals it is crossed by clouds, and though the north side admits a light more uniform, it must be acknowledged that an exposure somewhat south affords a light much more beautiful. And thus it is, that the intelligent artist, who distrusts the cold and often bluish color of the north, helps himself by the interposition of shades so tinted* as to give animation to its light." The last sentence will afford a useful hint to the young painter, supposing his room to face the north, and that he needs a warmer light for certain subjects ; while if his study be so situated that the sun at any time of the day interferes with his labors, nothing is more easy than to interpose a curtain of linen of even texture and not too thick, which can be raised or lowered at will by the wheel and roller now in common use for window-shades. Bouvier prefers a screen of fine transparent paper, which, pasted to a frame of proper size, is made to rise and fall on occasion by means of a pulley and weight. With the roller just mentioned, all that would be necessary would be to fasten to the roller three cords, one at each end and one in the middle ; the frame of the shade being attached to the ends of these cords, the motion given in the usual way to the latter will of course shorten the cords, and so lift the frame, more or less high as may be desired. The paper is not to be oiled.

* See the sequent Chapter.

This kind of shade is preferred by Bouvier because it can be stretched more uniformly, and because it does not admit the rays of the sun to pass through it, as they may between the threads of an ordinary curtain. We may add to this, that the frame touching closely the sides of the sash, and filling up the aperture of the window, the light can only come through the shade, especially if small rings be attached at intervals to secure the frame to the sash by means of corresponding hooks in the latter. But this would be an embarrassment, by requiring the artist to leave his seat every time he had need to adjust it. Suffice it that, one way or another, no artist, be his ingenuity ever so little, can be at a loss, with the hints here given, for the management of his light in ordinary.

One caution, before we conclude this chapter. The artist should bear in mind the destination of his picture when finished, and not be misguided by the striking effect of a too confined light in his darkened study, which will give to his shadows and all the *darks* of his picture an intensity that must greatly diminish when it is hung in a well lighted room or gallery.

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CHAPTER II.

HOW TO PROCURE PARTICULAR REFLECTIONS, AND MODIFY THE TONES GIVEN BY THE WALLS OR ORDINARY OBJECTS OF THE PAINTER'S STUDY; AND HOW TO EXCLUDE REFLECTIONS COMING FROM OBJECTS WITHOUT.

IN the preceding chapter we alluded to the danger of reflections from the walls or furniture of the artist's room. This may be obviated by the same means that is employed for producing an artificial reflection of a certain color or tone that may be required by the model, or for partially surrounding the model with an artificial background which serves as a guide, and a most serviceable one, to the painter, when it is desirable to set the figure in a different relief from any that can be procured by the mere walls and sombre atmosphere of the paintroom. The contrivance is an old one, and consists simply of moveable screens of common linen-cloth, which are constructed, colored, and suspended in the following manner.

Cutting the stuff into pieces four or five feet long by about three feet wide, you attach to each of its narrower sides a wooden roller similar to those of a common window-shade, or, better, like those of a map,—and, in like manner, instead of having them both round, these pieces of wood, which are to keep the screen distended, one may be flat. Thus, when not in use, they may be rolled up and set aside. You daub these cloths, rather than paint them, in such fashion as you desire, not with oilcolors, but in *distem-*

per, that is, with colors prepared in size,* such as is used by the decorators and scenepainters of a theatre. Some of these cloths may be made to represent a sky, vaguely spotted or confused with indistinct masses of clouds, more or less light or golden, others a grayish or obscure sky, others again tufts of foliage, and so on ; but without detail, and above all without hardness, signifying the thing rather than representing it. By painting the two sides of each cloth differently, you increase your variety ; while some you can have of a simple uniform tint, for particular purposes. Having several upright pieces of wood from six to seven feet high and two or three inches wide, inserted in a foot of the form of an X, with holes about an inch and a half apart, like a clothier's horse, to serve for the support of each of these painted sheets, you suspend the latter at the height you please by means of a peg, as you would a map. And in this way, you place them behind and on each side of your model.† You have thus not only a reflection different from what the walls of your room would

* Make, of shreds of gloveleather, a glue whose consistence, when cold, shall be that of a thin jelly. With this, *warm*, you temper your colors, keeping the mixture warm while you paint, and thinning it when needed. A brush of large size is to be used. *Cooper's White Glue* is a glue ready to your hand. Observe to melt it only as you want it ; for it spoils in a day or two. Indeed in summer it will grow putrid in twenty-four hours.

† The suggestion, in a note to the *Chromatography*, that iron rods passing diagonally across the room (of course sufficiently high to offer no impediment to free motion), with curtains of various tint and pattern, such as above described, sliding on them by means of rings, would be a useful addition to the artist's furniture, strikes us as very happy. The curtains not immediately in use, run up, upon the rod, to its extremities, would never be in the way, and thus the *clearness* of the area of the room, that essential to order and to convenience, would be better secured.

give you, but you have a variety of backgrounds suggested to your fancy, if not actually delineated, or at least the general tone of the grounds, to be filled up with details at pleasure, so they be suitable ; and by pouring a greater or less light from your window upon them, or by placing them more or less obliquely to the light, you have new varieties ; and thus too you can have, in a degree, a substitute for the open air, where it is desirable to have the figure so represented without its being in your power to place it so in fact ; for it is rare indeed that the artist paints a portrait in the open air, while nothing is more common than that he should be required, in the dim light of his study, to represent his model so seated, although nothing can be more opposite than the soft, faint, bluish shades produced by such a situation from the bold, dark, and well defined shadows and dusky demitints of a room imperfectly and picturesquely lighted.

Sometimes too a painter's room is unavoidably so situated that reflections, from a wall or chimney or tree or other object without, are thrown in, that should be carefully excluded. This exclusion is effected without difficulty by means of such a contrivance as we see attached to the exterior of the windows of some manufactories, and sometimes of a jail.* It may be illustrated by comparing it to any three of the sides of the hopper of a mill, or more intelligibly perhaps, with Bouvier, to the figure that would be presented by a writingdesk stood up open on its shallowest end with the slant side outward, supposing the desk were placed in the frame of a window. It is an open box in fact (if you consider the windowsash as one of its sides) consisting, exclusively of the sash, of three pieces,

* The old house of detention that stood in the Park was thus furnished.

two of which, nearly sharp at the end and diverging upward (in such a figure as is presented by the side of an open secretary), are fitted to the sides of the window, while the other piece, of the width of the window, crosses them on their outer edge. A crevice should be left at the bottom of this box for the rain to pass through, and it should moreover be so constructed as by means of a cord to be let down or drawn up at a greater or less angle from the window at pleasure ; for which purpose the two sides must be large enough to fill up the entire space between the windowframe and the front of the screen, when at its lowest or greatest inclination. The inside should be painted black. The advantages of such a contrivance, which excluding all dangerous reflections from external objects, yet admits the full light of day poured down into the room as by a funnel, and in a greater or less volume as you please, must be obvious.

CHAPTER III.

OF CERTAIN PECULIAR LIGHTS THAT MAY BE GIVEN TO THE
MODEL ON OCCASION.

IF the artist desire to have for himself the whole light of the window, yet at the same time to give to the model but a narrow volume and that descending from the extreme height of the aperture, he may obtain his wishes in this manner. To an upright support, very similar to that mentioned in the last chapter, an iron rod is fastened in the form of a carpenter's square, or the hinge of a door, only cylindrical, so that on the horizontal or projecting part a curtain may slide by means of rings, while the vertical branch may revolve on itself in two rings of iron, one fastened above and the other below, precisely as a hinge turns, in order that the curtain, like a door, may be moved backward or forward at will, nearer to or further from the model. Of course, however, the opening of this door, so to call it, is not to be so wide that the model can receive the light elsewhere than from above it. While on the other hand it is easy to give a greater breadth to the light so admitted, by merely having holes perforated in the vertical rod, into which the horizontal branch, being made moveable, can be inserted at various distances, thus raising or lowering the screen at will. This curtain or screen should be black on the side next the painter; while a doubling of white muslin or linen cloth on the other side will protect the eyes of the model.—And by the by, it may be mentioned, that a similar doubling of white should be

affixed to the ordinary curtain that obscures the lower half of the artist's window, folding it over the top of the curtain, that the sitter may not be pained by the effect of a black line cutting sharply upon the light of the window. There is an additional advantage in this arrangement, that this doubling of the shade more effectually shuts out the light that is to be excluded ; and where the curtain is made of *green* stuff or baize, which is usually adopted for such purposes, it is even necessary because of the injurious reflection that might be imparted to the carnations of the model, if the stuff be at all translucent.

Another variety in the mode of lighting the model may be obtained as follows, where there are two windows, and the space between them is very narrow, say not more than two or two and a half feet. One window then serves to light the painter and another the model, a curtain similarly arranged in every respect to that just described, only very much longer,—reaching above to nearly the ceiling and falling below to within a few inches of the floor,—being interposed between the two windows, so that the light from the artist's side does not reach the model, while that of the model is intercepted from the painter. In this case both sides of the curtain must be black, that neither artist nor model may be dazzled. The effect of this arrangement, which is said to be very striking, is considered “rather too severe for young persons of either sex :” a remark that may be applied likewise to the arrangement first described.

CHAPTER IV.

HOW THE ARTIST MAY BEST SECURE HIMSELF AGAINST DUST.

WE have now finished this branch of our subject, having treated it more at length, we think, than could have been expected in a book like the present ; but before passing to the chapter on *glazing*, we will give what may be a useful hint to the reader whom our very title supposes to be not above the plainest points of instruction.

If he consider then the nature of his occupation as a painter in oils, he will not doubt the importance of guarding as far as possible against dust. A carpet for the floor of his study is bad ; an India matting still worse : the former from its fabric ; the latter, because, from the imperfect manner in which the *breadths* (as they are usually called) meet together, the interstices become throughout the length of the apartment so many receptacles of dust that is not easily dislodged. A carpet should not be swept without the housewife's precaution of strewing it with tealeaves, moist rather than wet, which have been saved for the purpose, after serving the occasions of the table. For the matting, sawdust moistened with warm water is better, as tealeaves stain or foul it. But if the artist would be well in his room, let him have the bare floor, well painted in oil, the cracks and crevices being previously stopped with putty ; or cover it with an oilcloth such as is used for halls. In this way, the broom need never be used ; a wet mop of the ordinary kind, or a swab such as the sailors use (made

of ropeyarn and without a handle) for the purpose of cleansing the decks of a vessel, both dusts and washes the floor at the same time, and in half an hour or so you have it thoroughly dry again. For such a climate as ours this is even a comfort for six months of the year ; and when the weather becomes cold, if a soft thick rug or two (which are easily shook out) be not sufficient under the feet of the artist, and of his model, a carpet can be nailed down over the floorcloth or the painted boards, to be removed again on the return of the warm season.

Seemingly these are trifles ; in fact, however, they are points well worth attending to.


CHAPTER V.

OF GLAZING. ITS ADVANTAGES, AND DISADVANTAGES.

A GLAZE is an extremely thin and generally transparent couch of color superposed on another, usually to modify its tone or to add to its effect, or again to produce an imitation of appearances in nature that can only be done by a diaphanous tint, as where a shadow is glazed. We say "*generally* transparent," because though properly, as the word implies, the substratum of color should appear through the upper layer, as through a tinted glass, and for this purpose pigments which by the extreme divisibility of their molecules take up a great quantity of oil, which is usually called having but little body, are employed, yet a thin layer of an opaque color extremely diluted with oil is sometimes used, to modify the tone of a part with which the artist is not satisfied, or to produce particular effects of smoke, or dust, or clouds ; and in this way even *Naples Yellow* has been employed on occasion, and a common ochre is adopted as we have already mentioned, and shall presently repeat, as one of the ingredients of Bouvier's *Composite Brown*. The Italian writers, therefore, who call this operation *veiling*, express it much more happily than we do and the French.

The very evident advantages of such a process for harmony, for force, for brilliancy, for correcting even what is imperfect, or for perfecting what is unfinished, have procured it many advocates, while the great disadvantages

which experience has shown to result from the *bistrous*, or the brownish-reddish tint, or other discoloration, which the abundant oil of the glaze produces in time, sometimes even to the extent of an absolute monotony, in the picture where it has been extensively used, have made all modern painters more or less distrust it, and caused a great number to reject it altogether. Thus while we find the illustrious name of Sir Joshua Reynolds displayed in its defence, the change which has taken place in so many of that great English master's best works adds a new and fatal exemplification to the crowd afforded by the Venetian school, including even Titian and Giorgione, of the ravages caused by this colored oil (for it is little more), which seems as if it had *burned* up every fresher tint, spreading a dusky hue over the brighter colors, and turning the darker black, leaving to what were once prodigies of coloring merely the twilight of a glory whose meridian splendor we recognize solely on the faith of tradition or in the pages of history. Now if we add to this destruction of the tones and effect of a picture as left by the master, the injury that is done by the cleaners, when, removing an old varnish that is embrowned by age (a process of frequent repetition, as we shall show in Part VII.), they carry off with it many of these glazings, which were often the last finish and most exquisite touches of the painter, we shall see that it is not without reason that everybody distrusts them, and not without excuse that some proscribe them altogether. In fact a glance around the gallery of our annual-exhibitions will convince the student that glazing, to anything like the extent that was once prevalent, has no longer any advocates, at least in this country ; some as we have said rejecting it altogether, while the few that use it reserve it



for parts that have little to dread from an obscuration of their tone, or, if they venture it in certain shadows of the flesh, or of brilliant or light draperies, do it with great circumspection. Whether any equivalent is gained by this selfdenial, we do not allow ourselves here to inquire.

CHAPTER VI.

OF PREPARATIONS.

By a *preparation* (a division of glazing which we adopt from Bouvier) is meant a couch of diaphanous color put upon certain parts of a picture to prepare them for repainting. The tint of course depends not only upon the object you have to represent but also upon the tone of the part you wish to modify. But, as these glazes are designed to be painted over with colors more or less opaque, they do not require the same care to spread them with uniformity as those which are not mere preparations. Moreover, for the same reason, they do not require so much drying-oil,—the body of the color which is superinduced aiding the desiccation of the part.

When the sketch, or first-painting is dry, it frequently happens that certain parts lose the brilliancy that they had when fresh and embarrass the artist, who is obliged to recall the true tone before he can proceed. This accidental tarnishing, which the French call the *embu*, because of its generally, though not always, arising from the absorption or *imbibition* of the oil, is easily corrected by the aid of these preparations, which besides facilitate the operation of the artist in the same way that oil or varnish* does that is rubbed upon a part already dry which

* Various varnishes have been devised and in vogue at various periods for this purpose; the best however of which had its origin in Rome, and was widely adopted in all Europe at the end of the last century. From the peculiar use of these unctuous mixtures,

needs retouching, that is by enabling him to blend the correction he then makes with the parts that neighbor it, without hardness and without leaving visible marks of the operation. *Preparations* therefore allow you to see the sketch as if it were freshly painted, so that you modify the tones with a perfect knowledge of the occasion for such modification, and moreover the details that are newly painted unite so happily with the previous work, presenting neither dryness nor insulation, that the harmony of the entire picture is not disturbed nor its mellowness anyway diminished.

But if instead of using diaphanous tints you were to make use of opaque colors for these preparations, you must evidently lose the result of all your previous labor, when perhaps too it was all but the best it could be, or the greater part of it was perfectly to your liking, so that it would be like beginning your work afresh. It is to enable you to preserve in your first-painting such local tints as happen to be just, that this sort of glazing is so useful; and it will not be infrequent that you will desire to let your sketch appear through the preparation in parts where it is happily executed, so that you have only to modify by particular touches particular points of the de-

the French gave them the name of retouching-varnish (*vernis à retoucher*). We have specified the most popular of them in Chapter xiii., of the preceding Part. The reason of their employment is sufficiently explained above, and as our limits will not permit us to devote a special chapter to the subject of *retouching*, we will merely add that some painters prefer a simple mixture of saliva with poppy-oil (made on the palette) to rub the dry place they have occasion to repaint. In all cases as little is used of the unguent as is possible, the redundant part being rubbed off with a bit of silk, or of linen that deposits no lint. Moreover, the part should be perfectly dry.

tail. This is especially the case in pieces of architecture and landscapes, and not uncommon in draperies. But never spread a preparation on your skies nor on the broad lights of your carnations ; parts which cannot be kept too pure, and which the less they need rehandling the better, both because of their soiling and of their eventual discoloration by the oil.

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CHAPTER VII.

OF IMPASTING, OR THICK PAINTING.

HAVING discoursed of glazing, it is right that we should say something of the opposite mode of using colors ; then, with a list of the pigments that afford diaphanous tints, a few hints and observations for their application, and a brief chapter of advice for the general management of his work, the student will be ready to assume his palette and follow our instructions in the sequent Part.

It is a rule that has met with no contradiction, but has come down to us repeated on all sides from master to master, because it is a rule founded on a just perception of the principles of the art, that the shadows should be laid thin (at least in finishing), while the lights are to be treated with a full pencil and stiff color. In the more brilliant parts especially, as, for example, in carnations the brightest light of the forehead, and of the nose, the breast, shoulders, *etc.*, the *impasting* cannot well be too solid. Yet have a care not to fall into the error of so many painters, and forget that you are using paint not plaster : *there is a mean* in this as in other things, *a limit, on either side of which*, to parody the poet of your schooldays, *you must needs go wrong* ; and if you hear of such and such great men (as for example of Rembrandt, of whom they tell prodigious tales*), that have heaped up their color in places to an

* Of cavities as well as projections ; for they tell us not only of a real nose of paint, but of an actual hole for a cavern ! Monstrosities, especially this latter, which if they be more than accidents must be accounted the exaggerated affectation of an egregious vanity.

actual protuberance from the canvas, you must attribute these *crusts*, as they are called in the cant of the art, not to intention, but to their frequent going over and over certain spots that they could not readily paint up to their satisfaction, for who could suppose them ignorant that such prominences must in certain lights produce a shadow that would be in contradiction to the artificial shadows of their picture?

In landscapes, in the lights of the foreground and of parts that are not meant to be remote and to retire, a free impasting, done with spirit and a ready touch, tells with the happiest effect. Good paintings of this description are not unfrequent even in our annual-exhibitions, and to examine one with attention will avail the student much more than a length of instruction. He will see how these little inequalities of color on the trunks of trees, the foremost leaves that catch the light, the foam of uptossed waters, the rugged and broken and moss-grown rocks, the large plants that seem to be nearest to his hand, give a natural and vivid contrast with the thinner and uniform couches of the receding and obscurer parts and the transparent glaze of the shadows. Then again, in other pictures, the lights of shining bodies, such as armor and furniture, all these things are touched sharply, boldly, with a single touch, and seemingly without study. With a single touch; for laboring at the stroke, modelling into shape and retouching carefully these lights that should be sharp, is more than waste of time; the spirit is gone, the force, the *truth*,—not to say that the light is dimmed by the very act of manipulation.

Bear this in mind, and, with the first opportunity, observe; and this chapter, thus exemplified, will be the easiest understood in the book.

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CHAPTER VIII.

LIST OF COLORS SUFFICIENTLY TRANSPARENT FOR THE
PURPOSE OF GLAZING.

ULTRAMARINE.—All the *lakes*.—All the *blacks* that are of a light nature.—The *Burnt Carmine* or *Burnt Venetian Lake* we have described ; for vigorous parts.—*Prussian Blue*.—*Sienna Earth*, both *raw* and *burnt*.—*Asphaltum*.—*Cassel Earth* (but remember that it blackens).—*Brown of Prussian Blue*.—*Composite Brown* (No. 24.—See page 34).—*Indian Yellow*.—And, for special purposes, which we have sufficiently detailed, *Distilled Verdigris*.

Of course we need not say (after the copious enumeration of pigments that we have made in Part I.), that these are not by any means all the colors, even uncompounded, that can be used with success in glazing ; we are merely following the cautious indications of Bouvier, for reasons already given to the student. Thus, in greens for example, there is *Chrome Green* (not the dangerous mixture that is made of Chrome Yellow and various blues, but the pure oxide of chrome) that may be glazed with in perfect confidence.

There are occasions too where glazes may be made of the *ochres*, as in the *Composite Brown*. They may be employed pure when Indian Yellow would give too bright a hue and too much vigor to trees, grounds, rocks, etc. **Avoid**, however, glazing with colors too opaque.

CHAPTER IX.

USEFUL HINTS AND OBSERVATIONS WITH REGARD TO
GLAZING.

THE color should be darker than that over which it is laid, never, or rarely ever, the reverse. "To glaze in light colors over dark," says a favorite writer of ours, "is to wish to see with one's own eyes the destruction of those light colors; for the oil of the subjacent couch will kill them.—They tells us that C. Vanloo* frequently fell into this error." It is well, therefore, to keep in general the first-painting of a brighter tone than the subject requires, allowing thus for the effect of the subsequent glazings and preparations, which will lower and obscure it.

Should there be occasion to brighten the tone of a part, to render the tint lighter, more luminous, glazing is not the immediate step; you must first cover the tint with color of sufficient body to conceal it altogether, facilitating your labor in the manner indicated in Chapter vi. This mask of color fully dry, you can follow with the glaze as you deem proper.

The best time for glazing, according to Mérimée, is when the under couch is just dry enough to prevent absorption of the glaze. The latter then unites with it in a measure, and is not so liable to be removed in the cleaning

* *Carle*, the most celebrated of the name. Died in 1765. His reputation is one of those that are owing quite as much to caprice and fashion as to any real merit. Hence since the present century it has been upon the wane.

of the picture. But this cannot always be done where the glaze would affect the general tone of the picture, as this tone can only be determined when the work is near its completion.

To glaze upon solid color it should be sufficiently firm not to be rubbed up by the pencil. When too dry, however, it is not easy to make the part receive the glaze, unless it be previously prepared for it ; which is done by washing it with spirit of wine diluted by warm water, adding a few drops of alcohol to the glaze itself when used, or moistening therewith the brush. Going over it with a mixture of drying-oil and mastic-varnish will answer the same purpose.

When a glazing produces a different result from what was expected, or for any other cause of dissatisfaction you desire to remove it, rub over it, with the hand, crumb of stale bread, giving to the canvas such an inclination or position that the crumbs as they fall or are brushed off do not light upon any part yet moist that you would not disturb. When the glaze is entirely removed, and the place carefully wiped, you can go over it with another glaze modified in the point in which the other was defective. Or, on occasion, this modification may be made without removing the glaze at all, by the addition of another color more or less opposed to the first, and which, by combining with it, will give the tone desired. Thus, for example, if the first be too greenish, spread quickly and very lightly over the whole glaze a little pure Lake, or some other such color still more analogous to the tone you would have ; it will soon attenuate the green. If, on the other hand, the first glaze is too ruddy, you glaze over it with pure Ultramarine, if the object be represented as somewhat in the

distance, or with black, and even Prussian Blue, if it be near the eye.

Observe, in *removing* a glaze, not to wait so long that it shall have had time to fix, or that the color on which it is laid shall have become softened. If the change is to be made at all in this manner, it must be decided upon at once.

Finally, while a glaze does not always procure the mellowness that might be supposed, "as is abundantly evidenced by many works of the greatest Venetian and Flemish masters," bear in mind the consequences that are always threatened by the nature of its composition. At first the glazing is transparent; you meant it so, and you have it, in this respect as in its color, quite to your wishes. But time passes; slowly and imperceptibly, but not less surely, the material is undergoing a chemical alteration; and as certainly as darkness follows the day when the sun is down, so certainly will discoloration, and what is infinitely worse, obscuration, supervene to tints that look at first so magical, suspended in these oily washes.

It is then with distrust, but not aversion, that you are to look upon the powerful aid afforded by glazing to the charms of painting; not abjuring totally its use, but employing it with due restriction, sparingly that is, modestly, if we may so speak, and always with circumspection.

CHAPTER X.

GENERAL ADVICE TO THE YOUNG ARTIST OR AMATEUR FOR
THE LAYING-ON OF HIS COLORS.


"IN order that the colors, as a whole, may be considered *well laid on*, they should in the lights be of a full body, and thin and of little substance in the obscure and flying parts, or if not so in fact, at least be made to seem so by transparent glazes. Each color in the whole assemblage should appear clean, pure and fresh, in its primitive beauty and lustre ; and give proof of an intelligent, light, easy, and firm hand. Nothing in its management should seem clumsy, labored, heavy, or daubed. Too long or unskilful working should not have sullied or tarnished it, by teasing it too much, embroiling it with its neighbor tints, or by jumbling it muddily with those of the ground. It should be delicately melted, at its extremities, with due neatness and address, into the neighboring colors, or united with them by sympathizing tints, judiciously managed.

"In the whole manipulation there should be found neither leaps nor jumps between the tints which touch. All should be blended and degraded* with art. The contours of each object should especially be melted with the greatest intelligence and propriety into whatever serves them for a ground. For, if they be too little so, they will appear hard

* Consult the *Dictionary of Terms*. The phrase, however, will be thoroughly understood before the student is through half the succeeding Part.

and dry, cutting on their ground like scissors-work : if they be too much so, they will make but one piece with the ground, render the work soft and without force, and destroy the whole illusion of the environing atmosphere."

The above maxims we have translated from De Burtin (*Connaiss.*, Tome 1, Chap. ii., Art. 16), as the most compendious yet instructive close we could give to this portion of the manual, and the neatest introduction to the matter for which we have all this while been preparing our young artist. He is now to make use of the material with whose properties and general management we have essayed to render him familiar.



PART III.

THE FIRST PALETTE, OR DEADCOLORING.

PRELIMINARY NOTICE.

To prevent the slightest possibility of mistake, we must declare distinctly in advance, what is more than once intimated in the course of the present and succeeding *Part*, that this "Palette" (First and Second) is *not* intended as in any the least degree a guide to *practised* artists. We cannot corroborate at once and illustrate our assertion, which is that of our leader BOUVIER, better, than by applying the principle to ourselves—if the reader will permit us, and saying, that we should as soon think now, in full manhood, of unlearning to walk, because we had discovered some capital principle to assist the infant efforts at locomotion, as to dream of giving up our own mode of practice, nowever faulty, to begin anew on the plan of Bouvier, only because we believe conscientiously that it is the very best for a beginner, and that it would have saved us much time and hazardous experiment had we known it when we first set our own palette.

See the latter half of Chapter iii., in this *Part*.

HANDBOOK OF OILPAINTING.

PART THE THIRD.

“THERE are many artists who compose but five or six tints, and who dip with their brush into the parent-colors to take from them in that manner a multitude of tints, mixed as they want them : but, to do this, one must know something ; one must even know a great deal, or at least have had considerable practice ; and to attain to this facility, it is necessary to know beforehand the effects produced by the different mixtures. Now, it is precisely by the analytical method which I am about to indicate, that one will learn to know them more easily and better than by groping one’s way at random.” (See, in this *Part*, the close of Chapter iii., and in *Part IV.*, that of Chapter ii.)

“I would not say, however, that on this knowledge purely practical, and based upon a sort of calculation, depends all the art of a great colorist. No assuredly, *the artist most familiar with all the resources and power of the palette, will never be more than a very ordinary or even a bad colorist, if nature have not endowed him with that delicate perception, that undefinable sagacity of the eye, which is to painting what exactness of ear is to music.*”*

BOUVIER.

* “Industry will improve mediocrity, but never elevate mediocrity to power.

“What is every man who instructs in the art thoroughly con-

CHAPTER I.

COMPOSITION AND METHODICAL ARRANGEMENT OF THE
FLESH-TINTS FOR THE FIRST-PALETTE.

THE simple, uncombined colors of which you will have need are, in number, nine.

Suppose you wish to paint a head three or four inches high. You proportion the colors by parts of which each is of the bulk of a cherrystone. Thus, for example, you will express from your tube of Silver White (having need of a greater quantity of that) twelve parts, while of Vermilion a single part will be sufficient, etc.

But if the head be of the natural size, you will quadruple at least the volume of the portions. A brief experience will dictate the quantity you want; but it is better to err on the side of too much, than to prepare too little.

On the centre of your glass (which is in many ways more convenient than the palette), you place,

1st, of <i>Silver White</i>	12 parts ;
then, on one of the sides of the glass,	
2dly, <i>Naples Yellow</i> (instead of white, in the shades)	2 parts ;

vinced of? It is this: what is teachable, he can teach; what depends on organization of eye or power of mind, *he cannot supply*. He can teach to draw, decently; he can teach to compose, fairly; but he can no more give susceptibility to color to the brain through the eye, than Mozart could by teaching bestow a susceptibility to sound, where the brain, through the ear, was defective, &c."

HAYDON.

3. Yellow Ochre	8 parts ;
4. Roman Ochre	4 parts ;
5. Light Red	5 parts ;
6. Deep Brown-Red, or Red-Brown Ochre (No. 8.)	3 parts ;
7. Vermilion	1 part ;
8. Some good blue-black	4 parts ;
9. English prussian-blue	2 parts.

These are the unmixed, or parent colors you will want ; and of them, and of their combinations that follow, you will arrange your little heaps in rows of three gradations of tint, as indicated by number, placing them at the upper part of your palette as close to the edge as they will bear, the pure uncombined colors (marked "1.") at the top of each row to which they may belong, and the rows *beginning at the right* of the board, and ranging left according to number, the "First Row" being at the extreme right : and to the right of this *first row* you set a portion of pure White, in order to take from it as you have occasion to modify your tints ; for observe, once for all, these tints, however well you may compose them, will rarely if ever be *exactly* what you want ; they are merely the *nearest approach* to it, your observation directing you what you will need to add from the red, or blue, or yellow, or other of the nine unmixed colors, in order to bring them to the precise tone you desire. This will be in your power, because, after all your combinations are made, there will still be left a portion of each of the original colors on the slab, which you lift up separately with the spatula, and deposit in distinct heaps, in a line, on *the left hand and at the top* of your color-board, placing them in the order they are numbered above, the White being at the right of the line, and going left, so that the extreme heap on the left

hand is No. 9.—We have used the word *heap* that you may remember not to spread your tints; for the more compact each little mass, the longer it will keep fresh.

Reminding you now, that your *rows* of prepared tints are *on the right* of the palette, while the *residue of the virgin colors*, which you remove from the glass when your preparations are all made, occupy *the left*, we proceed to indicate these *rows* in their order.

Bright flesh-tints.

FIRST ROW.

1. *Vermilion*, pure.
2. Same, with as much *white*.
3. Same, and three or four times more *white*.

The manner of preparing the tints in this row, will answer once described for all the rows. Of the portion of the original heap of virgin color which you separate on the slab, you deposit one half in its place at the top of the palette as above indicated; it is *No. 1*: the other moiety you mix with an equal part of *white*. This forms *No. 2*, which you place directly *under* the pure cinnabar just removed to the palette. The small quantity remaining on the glass forms the third tint, by adding to it enough *white* to make it a light rose.

These first three tints of the deadcoloring serve merely *for the rose color in the broadest light of the cheeks, and to color the lips in the liveliest parts*: for all the rest, and especially in male carnations, the second row is preferable.

Wipe the glass a little, but not particularly.

SECOND ROW.

1. *Light Red*, pure.
 2. Same, with a moiety of *white*.
- 2

3. Same, with a great deal of *white*.

For the tints of a wine-red or rose, and that are less lively than those of the first row.

Wipe the glass lightly, still occupying the same place.

THIRD ROW.

1. *Light Red* and *Yellow Ochre*, half and half.

2. Same tint, with a moiety *white*.

3. A little residue of the preceding, with a great deal of *white*.

The two last tints, but especially the third, serve to make the local color of the flesh in the fine and broad lights, adding still more white if the case require it.

Wipe the glass a little.

FOURTH ROW.

1. *Light Red* and twice as much *Yellow Ochre*.

2. Same, with moiety *white*.

3. Same, with a great deal more *white*.

For the more yellowish lights of the flesh.

In very pure and brilliant carnations, like those of a great many young children and even young women, substitute *Cinnabar* in place of *Light Red*, to make the second, third, and fourth rows.

We have intimated that a portion was reserved of each of the colors No. 1, that are at the head of each row. This portion reserved on the glass should be in bulk at least equal to what has been hitherto employed of the color. This said, we pass to

Tints more or less broken with blue-black, for the demitints and shades.

Begin by mixing up a part of blue-black with a fourth

of Thenard's Blue or of Prussian Blue, if in summer ; but prefer the blue of Smalt (which is very drying) if it be in winter. This mixture you will place upon a corner of your slab, in order to combine it with all the reserved colors No. 1, of which we have just spoken. Make this color more copious than the others.

Shift the glass a little, and make your combinations on a clean place.

FIFTH ROW.

1. *Vermilion*, and a fourth as much of the *blue-black mixture*.

2. The preceding, with a moiety *white*.

3. Same, with a great deal of *white*.

These three tints are of violet shade, *for certain parts of the lips and of the lachrymal points*.* The red should predominate.

Wipe the glass a little, because of the white.

SIXTH ROW.

1. *Light Red*, mixed with a fourth of *blue-black mixture*.

2. Same, with a moiety of *white*.

3. Same, with a great deal of *white*.

For violaceous grays less lively than those of the fifth row : but make the red still predominate.

Wipe the glass a little.

* *Puncta lachrymalia*, are the minute orifices of two small canals which carry off the tears from the eye. It is between these *points* and the termination and junction of the eyelids next the nose that that reddish little angular mass, of the kind called a caruncle, the *caruncula lachrymalis*, is situated. It is the latter part evidently that Bouvier means ; and elsewhere, where not following him so exactly, we have corrected the error silently.

SEVENTH ROW.

1. *Light Red* and *Yellow Ochre*, the same that you have reserved in the pure color of the third row, to which you will add a fourth of *blue-black*.

2. Same mixture, with a moiety *white*.

3. Same, with a great deal of *white*.

For the demitints which come next the lights and whose hue does not partake of the violet-gray, but rather of the local color of the flesh in the parts that begin to retire or fly, that is to say, those parts which do not receive the light in front as respects the eye and position of the painter.

Wipe the glass a little.

EIGHTH ROW.

1. *Light Red* mixed with twice as much *Yellow Ochre*; the reserved tints of the fourth row, with which you are to combine a fourth of *blue-black*.

2. Same mixture, with moiety *white*.

3. Same, with a great deal of *white*.

For the demitints that begin to partake of the greenish cast, so that the red is not to predominate here; an intention which is provided for by the preponderance of yellow in the composition.

Wipe the glass a little.

NINTH ROW.

1. The *Blue-black* pure, with a fourth of *white*.

2. Same, with more *white*.

3. Same, with a great deal of *white*.

For *blue eyes*, as well as for all the tints that are more or less bluish in the flesh, the white of the eye, etc., or to add to the violaceous tints where red must not predominate.

Wipe the glass a little.

TENTH ROW.

1. The *Blue-black*, with which you will mingle rather more of *Yellow Ochre* than there is of the black, and a mere point, that is, very little, of *Vermilion*.

2. Same, with moiety *white*.

3. Same, with a great deal more *white*.

For the greenish or greenish-gray demitints which still partake a little of the local color of the flesh. It is therefore, that a little red is combined with it; though the greenish tinct must predominate.

Wipe the glass a little.

Demitints the nearest the shades.

ELEVENTH ROW.

1. *Blue-black*, with which you will mingle an equal quantity of *Yellow Ochre* and very little of *Light Red*,—*for the bluish-green tints which already come under the category of the feebler shades.*

2. The same mixture, with a little more *Yellow Ochre*, and a little *Naples Yellow*, but very little,—*for the yellowish-greens that fall into the same rank of feeble shades.*

Shift the glass a little, and take a clean place.

TWELFTH ROW.

1. *Naples Yellow*, as much *Light Red*, and a fourth only of the same *blue-black* which has served you hitherto.

2. The same tint, with a little more *red* and *Naples Yellow*.

3. Same as the last, mixing with it a little more still of *Naples Yellow* (which is to serve as white for heightening).

These three tints will serve *to paint the reflected shades*; and you will modify them into greenish, grayish, or more

or less orange, according to the nature of the reflections you may have to copy : but you are not to add the least particle of white, because here, if the reflections appear a little luminous, it is only by a borrowed light, or one which is cast into the shadow by a neighboring body ; now in such a case, it is rare indeed that white has to be added.

Take again a new place upon the glass.

THIRTEENTH AND LAST ROW FOR THE FLESH-TINTS.

1. *Brown*, or *Dark-red Ochre*, mixed with a fourth of *Blue-black*.
2. *Light Red*, as much *Yellow Ochre*, and a fourth of *Blue-black*.
3. *Light Red*, still more *Yellow Ochre*, and less than a fourth of *Blue-black*.

These *three shade-tints* may be modified at pleasure by making more or less abundant one or even two of the virgin colors that compose them ; for the blue-black represents the blue, and the two others the red and the yellow, which are the three primitive colors that tint all the objects of nature.

As it is indispensable, in painting the flesh, to paint at the same time all the objects that are next it, *e. g.* a part of the hair, of the linen, of the draperies, or of the background, and so on, without which these diverse objects could not be melted or softened into the flesh, there are certain tints to be added to the above palette. We give them in the next chapter.

CHAPTER II.

THE PALETTE COMPLETED BY THE TINTS FOR THE
ACCESSORIES.*For hair in general.*

FOURTEENTH ROW.

1. *Black, Dark-red Ochre and Roman Ochre* ;—for the broadest and strongest *shades* of the hair, or for the local color of *very dark hair*.

2. *Black, Yellow Ochre and Light-Red* ;—for the local color of *chestnut hair*, or for the *shades of fair hair*.

3. *Black, Naples Yellow and Light-Red*, when it is *very fair* ;—for the local color of *fair hair* ; letting the yellow predominate, using only very little black, and sometimes adding white for the brightest lights, but only at the end of the brush.

Shift the glass a little, and take a clean place for the following mixtures.

For Linen.

FIFTEENTH ROW.

1. *Black* pure, with half *white* ;—for the *strongest shades* ; and you may add, according to the tint, a little of *yellow* and less of *red Ochre*.

2. The same mixture already made, with more *white* ;—for the *feebler shades* ; and you may add, according to the tint, as before.

3. *Blue-black* pure, with a still greater quantity of *white* ; for the *light demitints*.

4. For the *great lights*,—*White* pure.

*For backgrounds
(of apartments, or others that are not skies).*

SIXTEENTH AND LAST ROW.

1. *Black, red* and *yellow Ochre*—more or less of the one or other, according to the tone desired ;—for the *obscurest parts* of the ground ; and if the ground is to be very dark, this tint will be made with *Black, Roman Ochre, and Dark-red Ochre*.*

2. Same mixture, with a fourth of *white* ;—for the local tint of the ground.

3. This last mixture, with a great deal more *white*, for the lightest parts of the ground.

Note. It is understood that if you have not had enough left of the nine pure colors to make these additional rows, you will have expressed the necessary quantity from the bladders ; for the portions placed as a reserve on the left and at top of the palette are not to be disturbed for this purpose.

* We do not know that it is necessary, after the explanatory and descriptive list of colors in Chapter ii., Part I., to remind the student, that *Light-Red* or *Red Ochre* is merely *Yellow Ochre* calcined, and that *Brown-Red* or *Dark-red Ochre* is *Roman or Brown Ochre* similarly treated.

CHAPTER III.

RETURN TO THE MATTER OF CHAPTER II. ; WITH SOME OBSERVATIONS ON THE ADVANTAGE TO A YOUNG ARTIST OF A SYSTEMATIC AND DETAILED ARRANGEMENT OF THE TINTS OF HIS PALETTE.

WHERE the drapery or linen touches the flesh, it is necessary to prepare the tint in this first palette, as we have already said, indicating the general method ; but not otherwise.

According to the nature of the linen as coarse or fine, bluish or reddish, you will make your grays more or less mixed with yellow and sometimes even with a little red, for coarse linen, and compose it exclusively of white and a little blue-black for fine. But it is the nature of the folds as more or less heavy and large that mark particularly the texture (see Part V., Chapter iv.) ; and besides, fine linens have always more or less transparency, so that they present very rarely harsh and deep shadows, or whites that are perfectly white.

For the background it depends upon the nature of the subject ; but you will make grays more or less brownish, bluish, greenish, etc., by giving predominance to one or other of your three colors, so that the head, hair, and drapery shall detach themselves without harshness, and in a tender and harmonious manner.

The brilliant parts of dark hair are usually of a tint colder and grayer than the local tone, because being a re-

flection from the light of the sky, they borrow from it the gray tint, more or less bluish, in proportion to the greater or less depth of the local color. Where the hair is fair or very light chestnut, these lights are often golden, or more or less yellow. In this case, *Naples Yellow* is preferable to White. It covers equally well, and is less cold: and in the brightest lights a little white can always be added on occasion.—But it is not in the deadcoloring that these details are important; with the resources of your palette as indicated, you will not be at a loss for the tint you want.

In fine, while we repeat that this plurality of tints, which is not usual with practised artists, is not intended for them, we cannot but enforce the strong recommendation which is given for its adoption to beginners, by the excellent man and instructor who publishes it. They will thus have no hesitation, and consequent loss of time, be tempted to no experiment that will be prejudicial, or, groping their way painfully and by slow degrees, find at the end that it must all be retraced; a course, which though for peculiar geniuses it shall sometimes result in good,—a mighty good, to which no instruction not derived from their own observation and experience could probably have led them,—yet in ordinary cases will terminate in absolutely nothing, or leave the explorer lost in inextricable error. On the contrary, while taught the resources of the mother-colors and the principles of combination, our young artist has besides before him a palette that he *knows*, with which, as Bouvier says, he can operate “almost with his eyes shut,” such is its arrangement and the methodical succession of the tones. Remembering what is the head color of each *row*, (or even making a note of these Nos. 1. to refer to), he knows at once that the tint directly under it is the same with an addition of *white*, and that the third, or one directly under

this again, has still *more white* : while for the shade-tint, where no white enters, its place he recollects is occupied by *yellow*. Thus he is without any embarrassment.

But we are now to teach him how he is to use this palette ; first, however, devoting an intermediate chapter to the method of fixing the design.

CHAPTER IV.

IN WHAT WAY THE DESIGN IS TRANSFERRED TO THE CANVAS OR OTHER-SUBJECTILE, AND THEN RECTIFIED, AND MADE OUT MORE DISTINCTLY, WITH THE HAIR-PENCIL.

A PRACTISED artist usually prefers to make his design directly on the canvas, because the feeling with which he is inspired communicates itself more surely in this manner to his outlines; his spirit as it were is in his fingers, it seats itself upon the crayon-holder, and directs the chalk. Whereas all this fire is apt to vanish in the tamer work of *calking*, which is but a copying of himself, and has the disadvantage which attends all copying, in that the mind is not so much on the alert, the imagination has already done its work either in himself or in another, and care and skill, observation and dexterity, are left to be the sole operators. Yet the transferring of a previous sketch to the canvas has some advantages, one of which is of moment to the young artist; viz., the surface of his canvas is not worried by going over and over and over again, line after line, erasing, restoring and re-erasing the contours of his subjects, which is infallibly the case with an unpractised hand. He designs his subject on paper, corrects it there coolly and with safety, and, be it added, with better opportunity of assuring himself of its exactness,* and when it

* We could even go further, and show the advantages of completing his whole drawing, and even of coloring his drawing, but the repetition we have so often been obliged to make with pain, that

is perfectly to his satisfaction he conveys it to the canvas in one of the following modes of what is called *calking*.

The back of the design is smeared over uniformly with white or red chalk, or even charcoal, and the paper being fastened to the canvas by a couple of wafers at the two top corners, the chalked side next the cloth, the artist goes diligently over all the lines of his design, with any instrument that may trace them neatly without cutting through the paper. A knittingneedle will answer the purpose, or the head of an ordinary sewingneedle that is secured in a proper handle. The bottom part of the paper being left loose, it can be raised with care from time to time to enable the artist to see how the process goes on.

Otherwise, a sheet of very thin paper chalked as before may be placed between the canvas and the back of the design. This will save the necessity of smearing the latter, while the chalked paper will serve again for new designs. It has also another convenience, in that you may move it from place to place according to the extent of the subject. But it is apt to shift its position on the least inadvertence.

A third method consists in puncturing with a needle all the outlines of the design, and, when it is attached to the subjectile, striking on it all over, but gently, in other words patting it, with a little bag containing a fine black dust of a proper kind (as powdered charcoal), which leaves the canvas dotted with the outlines, to be afterwards filled up in the ordinary way.*

our volume admits of no theoretical discussion, and little or no investigation of the principles of the art, in a word has nothing to do with its *philosophy*, checks us, and reminds us that we have in a measure overstepped our narrow and humble limits even in the very opening of this chapter.

* All these methods are very old. We find them in the *Repose* of Raphael Borghini. The last one is not recorded by Bouvier.

The sketch is transferred ; you proceed now to rectify it, and to fix it.

Take the palette, pencils, and rest-stick, and with one of the reddish-brown colors, without admixture of white, and with your smallest sable-pencil, go over all your principal traits, but only in the carnations, adding, at the end of the pencil, a little drying-oil, in order to render the color more flowing, light, and transparent, as in a wash of watercolor. Do this with a light and sure hand, giving all your attention to rectify the whole as well as the details, if there be occasion, especially in the eyes, nose, and mouth, if it be a head you undertake. Your touches will be slender and delicate where the lights are to fall, but broader, and full, yet soft, in the shadow-parts. Moreover, with the point of your pencil do as in drawing, enforce certain traits that are more strongly characterized and more energetically expressed than the rest. These strong and broad touches, made in the proper places and without dryness, add a great deal of expression to the contour, and enable you to establish the shades with less distrust and hesitation.

All is now ready for the first painting.

but we thought it as well to add it for the information of the reader, as it takes up but little space.

CHAPTER V.

THE PROCESS OF FIRST-PAINTING OR DEADCOLORING.

You begin with the masses of your principal shadows which you lay in, without entering too much into detail, with a soft and thick brush and with the same brownish mixture, using but little paint, and keeping your color transparent as in *washing*; modifying the tone by a little more red ochre, to cover certain parts, as in the nostrils, the line of the mouth, between the lips, and sometimes in the corners, as well as in the thickness of the eyelids; in a word everywhere where the hue appears sanguine. Do all this freely, without trembling, and be not too assiduous to render your shadows very uniform; for this is but a first preparation.—This method has the advantage of giving you some idea of the relief and general effect.*

Take now firmer brushes; have five or six in the left hand, or near you. Store one of them with one of the most luminous of your fleshtints, of those in whose composition there is yellow ochre, red, and a great deal of white, and impaste in a broad and full manner all your finest lights, as if you were laying the whites of a design on gray paper. You take for this, you perceive, not the whitest of all your tints, but one of the lightest among the local fleshtints; for you reserve the liveliest and most brilliant light to be given in the finishing.

* It was the favorite method of Rubens, and of some of the great artists of the Florentine and Roman schools, as we shall presently show.

Your local lights thus placed, you lay next them the tints, still very pure, that accompany them on all sides ; taking for this purpose a tint which is now somewhat less luminous, though still without admixture of black or blue. You proceed thus by a gradation of tints, near and more near, rounding the head, until you reach the flying-tints, which begin to be somewhat sullied and broken by the bluish-black, that is, the progressive tints *from the fifth row to the tenth* inclusive. You will take the greatest care to employ each one of them only in proportion to the degree of light it expresses, having regard at the same time to the tint more or less rosy, yellowish, violaceous, greenish, grayish or bluish, wherewith the part is colored that you are at the moment at work upon. But beware how you exaggerate these broken tones in the demitints ; for they and the local color must form one harmonious whole whose component parts are imperceptible save to the eye of the painter, a scale whose nice degrees are measured off and registered only in his own mind.

From the demitints you reach insensibly the shadows, properly so called, and finally the reflexes, whose tints are comprised in *the tenth, eleventh, and twelfth rows* ; so that you are called to cover again the brownish washes you had first established. Observe, in this first painting, to keep your shadows a little warmer, yet a little less obscure, than you mean they shall appear in the completed work : the reasons, if we have not already elsewhere given them, will develop themselves to your observation before your work is ended.

But do not seek to unite your colors by *teasing* them into one another with the brush. This is not the way. If the gradation we have indicated be not easy, as it certainly has some difficulty and always gives some trouble even to

a tolerably practised eye and hand, yet it is by such a method only that purity, relief, and softness can be obtained in any degree approaching their perfection. When your tints are laid together, each in its degree, so that at a certain distance the effect seems gained by this means alone, then, caressing them, as it were, with a clean brush, or sometimes with one that has color (if it be of the right tone), and following the directions of the forms as they appear in the model, you melt your tints together in a few moments, and the work is over. (See Chapter viii.)

By going back to the close of the last Part, you will see that the evidence of such manipulation is exacted by connoisseurs, for whose interest and instruction the author there translated published his esteemed, though certainly conceited volumes ; and at the conclusion of this, or of the next Part, we shall annex a maxim ascribed to the celebrated Rubens, in which you will find the same principle of operation inculcated on the student-painter ; these two brief chapters serving to refresh your memories, as recapitulations and condensations of the pith of what we are now giving in detail, from the still more detailed instructions of Bouvier.

To return to our *gradations*. If the learner ask, how is he, without experience, to know whether the tint he is about to annex to one already laid be its proper neighbor ; is his eye at the very outset to be the sole judge ? it is answered, no : he can test every gradation on his palette, so that his work upon the canvas may be as unhesitating as clean. Thus : he has laid a tint in its proper place ; he is in doubt with what precisely to follow it : he takes a portion of that tint, and beside it on the palette, and contiguous, he puts a sample of one that is analogous, but somewhat less light : if it be found too discordant, or not

yet sufficiently broken, he mixes with it, at the end of his brush, a portion of the first pattern : but if, on the other hand, it appear too similar, for the imperceptible degradation requisite to make the part he is painting *turn*, he dips into one of the neighboring rows for a tone less bright : and so on. Very soon, if he have aptitude, this testing of his tones will be unnecessary.

But let us see, whether an example, given by the judicious artist-author we follow, will not indicate more plainly the path of the pupil.

CHAPTER VI.

EXEMPLIFICATION OF THE METHOD INDUCTED IN THE
PRECEDING CHAPTER.

LET us suppose that you are now about to paint the cheek and part of the jaw of a youthful face that is full and of a fresh carnation, and that setting out, as we have said, from the brightest and freshest tint, you wish to reach the most vigorous part of the shadows by insensible and just gradations. Where is found the broad light of the swell of the cheek, lay first the fine tint which *precedes* the brightest on your palette (not the brightest itself, because *that*, as we have already said (p. 172), is for a later moment), keeping it to the limits which the form and tone prescribe. Take now a small portion of the tint which is *above* it in its *row*, and which is, you know, deeper of tone ; mix it with the former, on your palette, and with the end of your brush, and judge if it be well ; add, retrench, of the more colored or more light, until you be satisfied. Place this new tint next your broad light, still keeping in view the form. Compose in like manner a third tint, which you will place upon the palette side by side the second, and to which you will have added a hue of rose a little more decided. Spread this in like manner beside and after or all around the two first tints, according to the requisitions of the model ; then a fourth, a fifth tint, always a little more colored, until you reach the part of the cheek that is decided rose. Next compose with the end of the

brush, and in proportion as you have occasion for them, two or three rose-tints, more and more colored, until you reach the liveliest incarnadine that nature offers.

Arrived here, you begin to degrade your rose, and to render it progressively less lively, by adding to it a little of a lilac or faint violaceous tint, then a little more still, and so in succession, as you get nearer the jaw or the turning of the cheek, until this lovely rosecolor is lost, confounding itself by degrees with the violaceous-gray, bluish, greenish, or yellow-reddish demitints in the parts not yet shaded, but only flying; or indeed, if it be the shadow-side that you happen to be engaged upon, you lose the tint in the mass of shadow properly so called.

This variety of broken tints which we have mentioned, and whose enumeration, partial as it is, would sound preposterous to the ordinary observer, who sees them not in nature, yet which the cunning painter knows well to distinguish and to imitate, giving thereby a truthfulness of representation to his work, . . . "*tantum series juncturaque pollet*,"—this almost infinite diversity of color of which we have indicated but one example, is we need hardly say not really existent in the skin, but merely an appearance caused in the first place by the shades and by that imperfect obscuration which makes the demitints, but especially by the effects of light upon the down of the skin. It is this down, almost imperceptible in the light, which modifies to infinity the tones with which the demitints are colored; it is the distinctive mark of youth and freshness, such as we have assumed for the preceding example. Where it is wanting the coloring is hard and glaring, the glow and brightness and tinting of an apple, not the bloom and mellow beauty of the peach; and this is usually the case with fine complexions in maturer life.

It is for the painter, especially of portraits, to observe the diversity we intimate; for, though as a general rule this down partakes of the color of the hair, giving in the flying-parts bluish tints when the hair is dark, and tints somewhat greenish when it is fair, yet exceptions are not by any means uncommon.

CHAPTER VII.

OF THE DIFFERENT TINTS OF THE REFLECTIONS IN
CARNATIONS.

REFLEXES or reflections, properly speaking, are visible only in the shadows,* because of their necessary feebleness as compared with direct light; and they follow the same law as the shadows, taking their color solely from the local color of the objects that send them their light, and from that of the general mass of the surrounding atmosphere.

Reflexes then may vary tint and light almost to infinity, according to the case and to the objects causing them. But as they are always of a duller tint than the real lights, nothing hinders one from waiting to spread the general mass of shade before characterizing them (except the reflection be of very great extent,—which supposes ordinarily that it is likewise more than usually bright): otherwise they must be added to the particular shadow when laid, taking for the purpose a tint brighter than the latter, and calculating beforehand what tone it will assume when combining with the shadow-color which is yet liquid.

* A colored stuff, or other body sufficiently translucent, will indeed produce a reflection on a surface not shaded; take for example the familiar instance of a scarlet or crimson curtain interposed between the face and the light of day. Yet in this case the light upon the face is not *direct*, the reflection and the light are in fact one and the same thing.

CHAPTER VIII.

THE METHOD OF BLENDING OR MELTING THE TINTS
TOGETHER.

WE have already in two places (the concluding chapter of the previous Part, and the fifth of the present) given, as it seems to us, a sufficient general idea of the mode in which the superficies of the colors is made to appear, as in nature, one, without disturbing or compounding its diverse tones ; but young artists are so apt to fail in this delicate process, either overdoing the matter, or by inexpertness marring all their previous work, that for more assurance we shall follow Bouvier into a fuller detail,—thus isolated to command more attention.

The operation is commenced at the top of the part, and conducted step by step, without striding from one place to another, until you duly reach the bottom.

For this you select some soft and clean brushes, and, with care to take but little color at a time, you dip here and there into the different mixed tints whereof you have occasion in order to blend one tone of color with its neighbor. Manage the brush lightly, without bearing on the canvas, and let the hairs of the brush be a little scattered at the extremity, not stuck together. If the series of tints on your palette offer not the precise tone you want, which is usually the case, compose it at the end of your pencil, as has been so often directed, and endeavor to make in this way intermediate tones from one tint to another, without encroaching too much upon either by the move-

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ment of the brush, but merely skimming the surface with a feathery touch, and in the direction of the forms.

When two neighboring tints are so happily degraded as to need no intermediate compounded tint, no semitone of union, so to speak, all you have to do is, with a soft and somewhat loose brush, and with the lightest movement in the world, which is to the ordinary motion of your pencil, what the flourish of a writingmaster is to his firmest strokes, to *caress* their edges, as is elsewhere said, and the juncture disappears. It is the work of a minute.

Yet it is also the work of a pliant and skilful hand. Nor, if you have at any time succeeded badly, persist in the ungrateful effort; for this teasing and tormenting of the colors will not only sully your tones and embroil the tints, but you get *mired* as it were in the paste of paint, and efforts to extricate yourself end at last in the deterioration likewise of your forms. Better in such case, leave the evil as it is; as the second painting will afford you every facility for correcting, ripening, and bringing into harmony this and other imperfections, crudities, and discords.

But supposing that the fusion of your tints is duly made, now is the moment when you may use the dry softener or blender to go with a like feathering touch over the little ridges, if there be any, which the hairs of your pencil may have left in the solid color. According to the extent of the part, you choose either a *fitch* or *badger* brush. The nature of these tools and the mode of cleaning them we have already shown in the seventeenth and eighteenth chapters of Part I. We have only to repeat what we have there said, or implied (p. 94); that their use, certainly to any extent, for the purpose of softening or fusing the masses of color, is not approved of by instructed artists, very many ("and

they are usually," says M. Bouvier, "the most skilful") never using them at all. It is for the beginner, therefore, to dispense with them as much as possible: and we may venture to assure him of one thing, with regard to the *badger-blenders*, that if he never touch them at first, he will never want to in the sequel, when he is better practised, for he will find them utterly superfluous, except as *dusters*.

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CHAPTER IX.

OF CERTAIN FINISHING-TOUCHES FOR THE COMPLETION OF
THE FIRST-PAINTING.

You have now but to add certain spirited touches, in order to complete the deadcoloring of your carnations. These touches are given, some in the lights, others in the shades, but more especially in the features of the countenance, and even in the broadest light of the forehead.

You commence with this latter; you pass to that or those of the nose; you observe if there be anything to add to the bone of the cheeks and about the eyes; thence you descend to the mouth, and finally come to the chin and to the ears. But be careful to compose as they should be, the tints you will make use of for these different touches: though brighter, they must each participate of the color, more or less broken, of the feature or part they are applied to. And not only in this respect, but also in their form and proportion, their analogy to the part must be well considered previously to using the pencil; for these isolated touches are to be made with that freedom and boldness which is necessarily supposed by the epithet we have prefixed to them (*spirited*): otherwise they would lose their designed effect.

Having thus the first place retouched the lights, you will be better able to preserve the proper harmony in giving the enforcing-touches, than if you had reversed this

order ; in which case it is probable you would have marked the latter too strongly.

These vigorous touches are to be given where there is too great softness, and a want of character and of transparency. The most essential are usually those which are required in the eyes, particularly in the pupil, in the nostrils, in the separation of the lips, sometimes in the corners of the mouth, etc.; the whole depending not only on the likeness, if it be a portrait, but also on the degree of vigor which the under preparations have already. In general, the enforcing-touches should be of a warmly colored tone, rather than dark-gray and cold. The nostrils and interior of the mouth especially, should be rather sanguine in the first-painting, reserving for them a subsequent modification in finishing the picture, which is very easy ; whereas it is often difficult to superinduce transparency and communicate a degree of sanguine depth to touches that are sketched too black and too opaque. Remember this, and do not fear to exaggerate a little these sorts of cavities in the deadcoloring, avoiding, however, the doing of it to excess.

In the bright touches, there is a fault that all beginners are apt to commit, in the painting of the eyes. Not only do they represent the ball too white, not observing that it is never purely so, but they also make the visual point, or little speck of light which is usually visible on or nigh the pupil in various positions according to circumstances, both too white and too large. With the model before them a due observation will correct any error in this respect, because it is, we are convinced, in nine cases out of ten the result of mere routine : forgetting, or not taking the pains to ascertain, in the only way it can be ascertained, the great variety of appearance that this part presents, according to the direction of the light, the posture of the model, and the

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formation of the eyes, orbits, and lids, the unobservant artist is apt to plant the speck just where he has seen it done by others, and make it just as white, as thick, as large, without a doubt of its propriety.

A hard and too defined manner of marking the line of the eyelashes, is another defect that betrays the hand of the beginner. This part should be painted with a sweet and tender touch, even when the lashes are very thick and black. The line must not be equally dark throughout its length; and moreover it should be accompanied, both above and below, by tender demitints, which prevent its appearing like the stroke of a pen, as one sees it round the eyes of dolls.

A like remark applies to the other vigorous touches, in the nostrils, mouth, etc. They are in general the stumblingblock of amateurs.

Nevertheless these touches must be made with a free hand; they are worth nothing when gone over to sweeten and melt them. It is rather by the exactness of the tone that they should be in harmony with the rest, than by means of a lengthened, and, as it were, *stumped* work; for should the touch when placed appear too hard, you are not to seek a remedy by jumbling it with the under color; leave it, it can be painted again, and with better success, by means of a juster tone, the more readily because of the thinness of the couch of color in the shadows. Only have patience till the sketch be fairly dry.

The first-painting of the whole mass of your carnations is now completed. It is supposed that in the course of this operation you have at the same time sketched or dead-colored some part of the hair, linen, drapery, background, &c., in a word some little portion of all the parts that touch the flesh, as we have previously recommended.

Here too you are to avoid all hardness, blending the extreme edges of the two objects lightly, and adroitly, but without great particularity ; and for this purpose you may use a fitch.

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CHAPTER X.

THE WORK OF THE FIRST-PAINTING DISTRIBUTED INTO DAYS.

WITH the facility derived from practice, the artist or amateur will learn to divide for himself his labors, proportioning his daily tasks accordingly; though there can be no set measure for what is liable after all to be controlled by many circumstances quite independent of the skill and promptitude of the operator. As a beginner, however, he cannot perhaps do better than follow the directions of M. Bouvier. At all events the *route* that amiable artist has traced, and which with little variation we have staked out, if the expression be admissible, will give him some idea of the time he is likely to consume.

Supposing then, that he is painting after nature, he may divide the operations of the sketch into five days or sittings, which will give him time to finish what he has undertaken for each day, and save fatigue to the model or sitter.

The first day he will devote to the drawing of the design, or contour of his subject, and, when perfected, to transfer it, the model having gone, to his subjectile. (Chap. iv.)

The next day, he goes over the outline with the hair-pencil (*ibid.*), and washes in the principal masses of shadow (Chap. v.). This preparation may be dry enough the next day, if the time be summer, to enable him to paint the head without effacing either outline or shadow.

The third day, he will compose his palette (Chaps. i. and ii.), which at first will occupy him about two hours,

though further practice will enable him to complete it in twenty or thirty minutes. The model or sitter then arrives : the deadcoloring is commenced ; on which he works two or three successive hours. Then allowing as much time, or thereabout, according to the length of the day and other circumstances, for the model to rest, he resumes his work sufficiently soon to finish it before sunset ; which will employ two hours or two hours and a half more for the flesh alone, including with it the little matters that border or touch, as mentioned at the close of the last chapter.

The fourth day will terminate the whole first-painting, if it be a simple bust without the arms ; but in the contrary case, the arms and hands are to be deadcolored immediately after the head, and

A fifth day will be devoted to the hair, draperies, background and other accessories ; which will be exclusively treated of in the next chapter.

CHAPTER XI.

THE DEADCOLORING OF THE BACKGROUND AND OTHER
ACCESSORIES.

For your background, you should calculate the tint and vigor so as not to destroy the value of your shadows and yet to make sufficient opposition to the lights of your carnations and of the accessory parts.

As a general rule, the tint immediately about the head should be more sombre than the demitints of the flesh, and lighter than the real shadows, in order to give the appearance of space between the ground and the figure, and consequent isolation and detachment to the latter. Nevertheless, for some striking effects, a deviation from this rule, which we repeat is but general, is occasionally desirable and often practised. But avoid the plan which is sometimes followed of making one side of the ground altogether dark and the other in like manner light. This produces, in the simple portrait of a bust, almost always a bad effect, and is besides little natural, as requiring a particular disposition of a chamber or piece of architecture, or curtain, etc., that is not easily or well represented in such narrow limits. In large compositions or where there are more than one figure, such bold effects are sometimes attempted with advantage, or at least with propriety; and, where the extent of the canvas admits, and the distribution is well managed, even in the case of a single figure.* But on

* Of which the writer has an admirable instance in his posses-

the whole, the arrangement is, as we have said, to be avoided by the student-painter: it requires too much knowledge of the art, and too much practice as an artist, for him to hope to venture it successfully. In like manner, in the narrow field allowed for a simple bust, the presence of useless accessories, such as curtains, &c., is far from pleasing; not to say that all such things must in a degree divert attention from the head, without offering in themselves any compensating merit. Where however the arms are added, in a canvas of a little more extent, these trifles are not only not so much misplaced but sometimes become even a necessary indication, or explanation rather, of posture, as for example the arm or circular back of a chair which comes forward and supports the hand, wrist, or forearm of the figure, the edge of a table, or the like. But even here the advice, which Horace (*Epist. ad Jul. Flor.*) gives to the poet, should *mutatis mutandis* be diligently observed by his brother in art, the painter:

“At qui legitimum cupiet fecisse poema,
Cum tabulis animum censoris sumet honesti:
Audebit, *quæcunque parum splendoris habebunt,*
Et sine pondere erunt, et honore indigna ferentur,
Verba movere loco, quamvis invita recedant,
Et versentur adhuc intra penetralia Vestæ.”

That is: With his pencils, he should assume the part of a

sion, in a Spanish painting of some value, where the perspective is of great fidelity, and the air around the figure, despite the obscurity added by age to the original obscurity of the chamber represented, is by the art of the master, aided by this very contrivance, so wonderfully true, that it needs but the removal of the frame and very little artifice to make the picture seem a recess of the wall on which it is hung. These are not its only merits; but they are the only ones that have concern with the present subject.

dispassionate connoisseur (if possible), and reject from his design, at whatever cost of inclination, those *things that have neither splendor nor importance, and can in themselves add no merit to performance.*

The color of a background that represents no particular scene or objects should not be too uniform. You may add to it even some large confused patches or spots, such as might be shapeless indistinct clouds of diverse tints melted together and almost insensible. But it is not too near the head that these are to be placed ; rather on the borders and in the corners : they should die away imperceptibly in the neighboring parts and at some distance from the flesh, the whole managed with discernment and without affectation. The object and advantages of such a treatment which is explicitly but with a caution of discretion recommended by Bouvier, nor less by Depiles, and others, are left to the young artist to discover as he proceeds, which he will not fail to do, if he have anything of that observation which is necessary for even tolerable success in painting.

Treat all the accessories in the deadcoloring in a *large* manner ; not entering into the minute details, either of the folds of the draperies, or of the hair. By preparing them in grand masses, in which the general effect is well expressed, you will not, when you come to finish, be embarrassed and fettered by petty details, perhaps badly rendered or disposed in the first-painting, but have a full freedom of action to mark them with precision, tracing them in chalk previously to the repainting.

CHAPTER XII.

THE DRYING OF THE SKETCH OR FIRST-PAINTING

NEVER place a freshly painted picture with the face against a wall: the exhalations thence proceeding, and which Bouvier thinks it not unlikely that the oil "attracts to itself," affect visibly the moist colors. This danger, however, cannot be very great from old hard walls that for many years have been covered with coat after coat of oilpaint. Still it is best to give the picture a free exposure to the full light and open air (with the usual precautions, of course, against dust, &c.), and even to the sun if not too warm*; "for in employing the colors which I indicate," says Bouvier, "you need have no inquietude for their solidity." When the

* If you were to let one of our ardent sunshines, even in the warmer days of spring, rest but a few minutes on the more liquid colors, as of a glaze for instance, it would rivel them in a way that would admit of no cure—none except the entire removal of the part; for the light, instead of being absorbed as was intended, would be reflected by these multitudinous little wrinkles, though you should cover them with coat after coat of varnish, and thus you would have a contrary effect from what was designed,—a flying-part for example coming forward, and a shadow giving out strong light, besides the positive disfiguration abstracted from any notion of propriety. The sun of Geneva is not the sun of New York. We have therefore thought it well to add above "if not too warm;" for of all accidents to the surface of a picture there is none to match this in inflicting deformity on the creations of the pencil; it were less unsightly in comparison, if cracked from top to bottom, for want of well drying.

weather will not permit exposure to the air, it is recommended to face it to the window ; in this, as in all other cases, giving the canvas an inclination forward of four or five inches, in order that the particles of dust, and other matters that float in the atmosphere, may have less facility in attaching themselves to the surface of the paint.

When the paint has lost its stickiness, and there is consequently no longer anything to fear from the dust, reverse the inclination of the picture, so that the light may strike upon it more directly, and accelerate the desiccation.

As the admixture of whitelead greatly facilitates the drying of pigments, it is not those which are combined with it to any considerable degree that you are to essay, to judge if the sketch be dry ; try with your finger the darker colors, those especially that are much oiled : when these are dry, the rest are also.* The nail applied to the color will not scrape it up in strips, if it be fully dry, but rather in powder ; this, where there has been no drying-oil added : but where you have been obliged to use this desiccant, you are not to expect the same result, for the pellicle which rapidly forms on the surface of such combinations prevents the evaporation of the oil and keeps the colors that are thus imprisoned long tender. It will be sufficient, with these parts, that the surface bears the pressure of the finger.

We will now, before passing to the Second or Finishing Palette, give the maxim which we promised, and which is

* Consult your list in Chap. i., Part I. ; for there are exceptions. Thus, *Prussian Blue* dries admirably ; it is one of its most pleasing properties. The eye, however, will be always a sufficient guide to tell you what colors you must test, to know when your painting is dry

ascribed to Rubens : it will very properly connect the two *Parts*. We find it in various authors in various languages ; though whence we drew it directly, as here translated, we have quite forgotten. Besides serving as a recapitulation of the advice already given with regard to the *general* management of the colors, comprehending indeed the whole pith of the matter, as it were in a nutshell, it contains, even in that little compass, an important caution for the preservation of the purity of the shadows, a counsel of warning which, though implied in what we have been teaching, has not yet been impressed in direct and distinct terms upon the attention of the student-artist.

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CHAPTER XIII.

RUBENS' LESSON TO THE YOUNG ARTIST.

"BEGIN by painting in your shadows lightly, taking particular care that no white be suffered to glide into them ; it is the poison of a picture, except in the lights ; if once your shadows are corrupted by the introduction of the baneful color, your tones will no longer be warm and transparent, but heavy and leady. It is not the same in the lights ; they may be loaded with color as much as you may think proper, provided the tones are kept pure : you are sure to succeed, in placing each tint in its place, and afterwards, by a light blending of the brush or pencil, mellowing them into each other without tormenting them : and, on this preparation, may be given those decided touches which are always the distinguishing mark of the great master."

The sketches left by Rubens, of which there are many, show that he followed the method thus indicated. We are told by Mérimée that this master's process of first washing in his shadows, with some brownish color, in the way we have already indicated after the counsel of Bouvier, was common to the principal painters of the Roman and Florentine schools. There are extant at Florence two pictures, one by Da Vinci, and the other by Fra Bartolomeo, that are simply deadcolored ; and the effect is made out precisely in that manner. Rubens, when in Italy, abandoned this

transparent method for the solid painting of Correggio, but on his return he resumed his first manner as derived from his master Otho Venius. Mérimée has no doubt it was the very method of Van Eyck.

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PART IV.

THE SECOND OR FINISHING PALETTE.

HANDBOOK OF OILPAINTING.

PART THE FOURTH.

CHAPTER I.

COMPOSITION AND METHODICAL ARRANGEMENT OF THE FLESH-TINTS FOR THE SECOND PALETTE.

THE list of colors, and their proportions, which go to form the second palette are as follows:

<i>Silver White</i>	.	.	.	.	.	12 parts,
<i>Naples Yellow</i>	.	.	.	.	.	2 parts,
<i>Yellow Ochre</i>	.	.	.	.	.	8 parts,
<i>Roman Ochre</i>	.	.	.	.	.	4 parts,
<i>Light Red</i>	.	.	.	.	.	4 parts,
<i>Brown Red</i>	.	.	.	.	.	3 parts,
<i>Vermilion</i>	.	.	.	.	.	1 part,
<i>Chinese Vermilion</i>	.	.	.	.	.	1 part,
<i>Rose Lake</i>	.	.	.	.	.	3 parts,
<i>Deep or Intense Rose Lake</i>	.	.	.	.	.	3 parts,
<i>Burnt Carmin</i>	.	.	.	.	.	2 parts,
<i>Burnt Sienna</i>	.	.	.	.	.	1 part,
<i>Ultramarine</i>	.	.	.	.	.	8 parts,
<i>Blue Smalt</i>	.	.	.	.	.	1 part,
<i>Black, one of the best of the bluish kind</i>	.	.	.	.	.	2 parts,
<i>Cassel Earth</i>	.	.	.	.	.	1 part.

Remembering, or reading over, what was said in the first chapter of the preceding Part, as to the bulk of the portions, the quadrupling of the quantity for a head of the natural size, the reservation of part of each parent-color, as well for a supply in case of need as to make the demitints, etc. etc., and applying the same indications, in every respect of manipulation and arrangement, to the present palette, the young artist will proceed first to compose

The tints for painting over the flesh and luminous parts of the carnations.

FIRST ROW.*

1. *Rose Lake*, pure ;—for glazing *the liveliest parts of the lips*.

2. Same, with a little *white* ;—for *the incarnate of the cheeks, the freshest part of the lips*, etc.

3. This last mixture, with a little more *white* ;—for *the lips and luminous parts of the cheeks*, if you paint a person of fresh complexion or a child.

SECOND ROW.

1. *Chinese Vermilion*, pure ;—for *certain fine tones in the lips* or elsewhere.

* By noting the observations that are made under the First and Fourth Rows of the First Palette (Chap. i., Part III.) you will see that you reserve, on the glass, a moiety at least of each of the colors No. 1, in order, when you form your *broken tints*, to mix with it Ultramarine lowered by a third of some blue-black. And it is to be remembered that whenever Ultramarine is mentioned for the broken tints, it is understood as so lowered. Whence it is also called, in these rows, *Black-blue*. Ultramarine is rarely indeed employed pure in carnations, except they be of extraordinary freshness.

2. Same, with a moiety *white* ;—for *roses less fresh* than the Lake.

3. This last mixture, with a great deal of *white* ;—same purpose.

Wipe the glass, continuing however at the same place.

THIRD ROW.

1. Ordinary *Vermilion*, pure ;—to take from, as you have occasion, for *certain lively tones*.

2. Same, with a moiety *white* ;—for *roses less fresh* than the two first, or to render the *lilac tints more roseate*.

3. This last, with a great deal of *white* ;—for *the same* in the lights, or to render the *lilac tints more roseate*.

Wipe the glass a little.

FOURTH ROW.

1. Ordinary *Vermilion*, and as much *Yellow Ochre*.

2. Same, moiety *white*.

3. Same, with a great deal of *white*.

These three tints, and especially the two last, mixed with more or less white, are *local flesh-tints* in the luminous parts.

Wipe the glass a little.

FIFTH ROW.

1. A part of the mixture No. 1 of the fourth row, adding to it again a moiety of *Yellow Ochre*.

2. Same, moiety *white*.

3. Same, with a great deal of *white*.

For painting the *more yellowish parts* in the lights, *e. g.* the part under the mouth, a part of the neck and of the shoulders, etc.

Shift your glass a little to the left, so as to take a clean place.

SIXTH ROW.

1. *Light Red*, pure.
2. Same, moiety *white*.
3. Same, with a great deal of *white*.

These serve to imitate the *reds* or *roses* that are of a *vinous* hue and *little lively*.

Wipe the glass, because of the *white*.

SEVENTH ROW.

1. *Deep Lake*, and *Red Ochre*, pure.
2. Same, moiety *white*.
3. Same, with a great deal of *white*.

Reds somewhat violaceous, for certain parts of the lips, of the nostrils, of the ears, and sometimes even of the cheeks and of the nose.

Wipe, on account of the *white*.

Tints broken with the black-blue, for parts that turn (retreat rounding), and for those where the skin is thinnest and most delicate.

. EIGHTH ROW.

1. *Deep Lake*, as much *Light Red*, and a moiety of *Ultramarine*;—for hues decidedly *violaceous* in the lips, cheeks, &c.

2. Same mixture, moiety *white*;—for the *lilac tints* which are often found about the eyes, and elsewhere, as in the lips, etc.

3. Same, with a great deal of *white*;—same purpose.

Change your place on the glass, turning it, as before, a little to the left.

NINTH ROW.

1. *Ultramarine* pure ; with which (if in winter) you will mix a twentieth part of *Smalt*, to render it more prompt to dry.

2. Same, moiety *white*.

3. Same, a good deal of *white*.

To take therefrom, on occasion, *bluish tints* more or less dark or light, when you are called upon *to modify*, at the end of your brush, *certain tones*, whether for the white of the eyes, or for the bluish lilac-tints, and so on.

Wipe the glass a little ; and now make use of the reserved moieties of your pure colors No. 1, which you were reminded, in a note a little back, you were to set aside on the slab for the following combinations.

TENTH ROW.

1. Ordinary *Vermilion*, as much *Yellow Ochre*, and a fourth of the volume, of the two united, of *Black-blue* ;—for the *broken tints* and the insensible degradation of the parts that turn, which are *not yet strong shadows*.

2. Same, moiety *white* ;—for *lighter* tints, feeble demi-tints and parts that turn.

3. Same, with a great deal of *white* ;—same appropriation.

Wipe the glass a little.

ELEVENTH ROW.

1. *Vermilion* and twice as much of *Yellow Ochre*, with a fourth *Black-blue*.

2. Same, moiety *white*.

3. Same, with a great deal of *white*.

For the *tints* now somewhat *reddish-green*, though still

partaking a little of the local color of the flesh ;—for certain flying demitints that have little freshness, as in the lower part of the visage, etc.

Change your place, or wipe with more care.

TWELFTH ROW.

1. *Ultramarine*, as much *Yellow Ochre*, and a fourth of *Rose Lake* ;—for the *broken greenish hues*. (To this first mixture, you will add a twentieth of *Smalt*.)

2. Same (but no *smalt*), with a moiety *white* ;—for the *greenish demitints* more or less *light*.

3. Same (no *smalt*), with a great deal of *white* ;—same occasions.

Wipe the glass, on account of the *white*.

THIRTEENTH ROW.

1. *Black-blue*, a half less of *Yellow Ochre*, and a fourth of the volume, of the two together, of *Rose Lake*, with an atom of *Smalt* ;—for the *broken bluish-greens*, near the shadows or beard, etc.

2. Same, moiety *white* ;*—for the *broken bluish-greens of the demitints*.

3. Same, with more *white* ;—for the same.

One may add to these *demitints*, at the point of the pencil, more or less *lake*, according to the case, and sometimes even an atom of *Chinese Vermilion*.

Change the place.

FOURTEENTH ROW.

1. *Black-blue*, as much *Yellow Ochre* (to which you will add an atom of *Smalt*).

* To save repetition, observe, wherever there is *white*, the *smalt* is omitted, Bouvier adding it merely as a drier.

2. Same, moiety *white*.

3. Same, more *white*.

Pure *greens*, to take from *on occasion, when you would modify a tint* that you have couched *too red or too yellow-red* on the canvas.

Wipe the glass.

For the real Shadows, where no white enters.

FIFTEENTH ROW.

1. *Black-blue*, as much *Roman Ochre*, and a fourth of *Deep Lake*.

2. Same, adding (in place of *white*) a fourth of *Naples Yellow*.

3. Same, with a little more *Naples Yellow*.

Broken warm-greens, to couch upon parts found *too red*, or to modify a tint at the end of the brush. The two last for the same uses, only in parts more light, be it reflexes or demitints.

Change the place.

For the Reflexes, without white.

SIXTEENTH ROW.

1. *Red Ochre*, as much *Naples Yellow*, and a fourth, of their united volume, of *Black-blue*.

2. Same, with less of *black-blue*.

3. Same, with still less of *black-blue*.

The tints of the different reflections are varied by adding more or less of each of the three colors; which is done with the brush, as the occasion calls for it.

Change the place.

SEVENTEENTH ROW (without white).

1. *Red-brown* or *Light Red* ochre, with a third of *Black blue*.
2. Same, adding a third of *Roman Ochre*.
3. Same, adding besides a third of *Naples Yellow*.

One will take from the parent-colors more or less of the three here indicated, when a necessity is found for modifying a tone, either to make it more or less yellow-reddish, or more or less yellowish, or more or less violaceous; for all depends upon those three colors, the red, the yellow, and the black-blue.

Wipe the glass.

Deep browns, without white.

EIGHTEENTH ROW.

1. *Deep-red Ochre*, a fourth of *Roman Ochre*, and a third of *black-blue* (of No. 30 and a point of *smalt*);—for the most vigorous parts of the shadows. As in the row above, one may modify the tones at pleasure.

2. Same, with a little more *Roman Ochre*;—for parts more ruddy and less vigorous.

3. Same, with the addition of a little *Naples Yellow*;—for parts still less vigorous.

Change the place.

NINETEENTH ROW (without white).

1. *Burnt Carmine* (with a very little drying-oil).
2. Same, with a moiety of *Burnt Sienna* (do.)
3. *Deep Lake* (with a little drying-oil.)
4. Same, with a moiety of *Burnt Sienna* (do.)

These four tints are *very dark browns*, while at the same time they are *sanguine* and more or less warm of tone. They

serve for the most vigorous touches in the finishing of a head ; e. g. in the mouth and nostrils, and sometimes even in certain parts of the eyes or of their setting.

The drying-oil is to be added only as you use the colors ; and at the point of the brush ; a recapitulation of a previous instruction that applies likewise to the succeeding row.

Wipe the glass.

TWENTIETH ROW (without white).

1. *Burnt Sienna* (a little drying-oil) ;—for certain *very warm touches*, as well as to take from on occasion.

2. *Cassel Earth* (a little more drying-oil) ;—*to be used in the pupil* or in the middle of the pupil of the eye.

Wipe the glass.

As in the sketch, so here in the repainting, the parts of the linen, hair, etc., that touch the flesh are to be provided for in the same palette. If for this purpose there be not sufficient left of your uncombined colors, you will of course express new portions from the bladders, or otherwise. The supplementary tints, to be thence formed, will follow in the succeeding chapter.

CHAPTER II.

COMPLETION OF THE SECOND PALETTE.

TWENTY-FIRST ROW.

1. *Black*, pure (using with it drying-oil, in the manner previously dictated) ;—to take from on occasion, as well as to paint *the conterminous portions of black drapery or accessories*.

2. Same (but no drying-oil), with a moiety *white* ;—for like purposes.

3. Same (no drying-oil), with a great deal of *white* ;—for *grays of shadows in linens*.

4. Same, with so great a portion of *white*, that the latter shall seem but little sullied ;—for the *parts of linens that are not altogether white, or to mix with other grays*. (Of course, no drying-oil.)

TWENTY-SECOND ROW ; *for linens, backgrounds, etc.*

1. *Black*, a third of *white*, and a little of *Red Ochre* and *Roman Ochre*.

2. Same, with a little more of the two latter colors.

These two *warm-grays* serve *for the deep shadows of linens or for their reflexes*, the painter modifying the tint at pleasure. They answer too *for the shadows of the white of the eyes* ; and especially, *to paint the portions of the ground that touch the carnations, etc.*

For backgrounds, the row must of course be made abundant.

Though it is understood, and indeed intimated at the close of the preceding chapter, that, in like manner as in the deadcoloring, you are to paint at the same time with the flesh the ends of the hair, borders of the drapery, etc., where they touch the flesh ; and this, to prevent hardness ; yet we have indicated no particular tints for such intentions, for the simple reason, that circumstances and the nature of the model make in either case an indefinite variety. Only be careful that such portions of hair and drapery, and likewise of the ground, that you may have to paint at present, be but thin of color, and that this lay melt away imperceptibly at a third or half of an inch from the flesh, so that when you come to paint up these parts after the flesh is completed, you will not be embarrassed by a thickness of color in the little portions of them already laid. For the rest, by referring back to the corresponding chapter of the First Palette (Chap. ii., Part III.), the general tints that serve for hair in the repainting as in the deadcoloring will be found prescribed. Of the background and draperies the due details will be given in their proper divisions, and especially of the draperies, which will be treated in a Part by themselves.

Applying to the present scale of chromatic combinations what has been said of the preparatory palette (see p. 155 and p. 167), that it is intended for the artist or amateur *at his outset only*, his own observation being sure to dictate, as he advances in the course and gains experience, a very considerable diminution, not merely in the compounded tints, but likewise in the parent-colors that head the series, we will proceed without further observation to the mode of conducting the Second Painting. And first, the sketch is to be got ready to receive it ; which will precede, of course, in point of time, the making of the palette.

CHAPTER III.

HOW TO PREPARE THE SKETCH FOR REPAINTING.

WHEN the deadcoloring is found to be sufficiently dry, you take a knife with a very thin, uniform, and sharp blade, rounded at the end, like an ordinary tableknife, and scrape off, lightly and with address, the too great prominences of color which appear in places. To do this the more readily and with the less risk, you face the window and holding the picture before you, you incline it in such a manner that the rays of light may catch the projections of color, and glide feebly over the other parts; while to avoid taking off too much you hold the blade nearly perpendicular to the plane of the picture, and move it lightly, as we have said, over the crust of paint. Some, we believe indeed the most of artists, use a razor; others the *scraper* employed for a similar purpose by miniaturepainters, which is a small lance-shaped blade fixed permanently in a light handle, and differing in no respect from that of engravers except perhaps in being a little longer and more pointed, that is, not so much in the form of a heart. With this little instrument, or one like it of a larger size, it seems to us the touch is necessarily more delicate, than with the knife-blade recommended by Bouvier.

Should there be any dirt, or foreign substance whatever, attached to the colors of your sketch that may be removed by the same means, use it unhesitatingly, but still with due caution.

This operation, or these operations finished, you wash your picture with plenty of fair and pure water, by means of a large soft sponge, going over it repeatedly. If the paint be perfectly dry, the water will not retreat from any part of it,—except where drying-oil has been used. Then, when the washing is completed, using the same sponge, wrung out, to absorb all that is possible in this way of the water, you expose the sketch to the open air, to the sun, or, at a proper distance, and with due caution, even to the fire, to dry it completely. When this is done, the sketch is ready for the second painting.

CHAPTER IV.

THE PROCESS OF THE SECOND-PAINTING ; FOR THE HEAD
IN GENERAL.

READ over, in Part III., what has been said of the first-painting ; for the same general rules, that govern the process of deadcoloring, apply in like manner to the finishing stage of your work.

As in the sketch or first-painting, you begin with the forehead. You lay in next the brightest light, not forgetting to reserve therein certain still more brilliant touches to be given subsequently. Then you put together your different gradations of tints ; but with still more regard for the exactness of the tone than you observed in the first-painting, and with still more care not to sully them by teasing. Paint at the same time a part of the hair at its insertion, as well as of all objects that border the flesh, in order that you may melt them with due tenderness one into the other. But you are not yet to work at the principal shadows, as you did in the sketch.

When your masses of light are well established, as well as their degradations into pure and local colors, pass to the neighboring tints, which are now demitints more or less broken in diverse tones, yellow-reddish,* bluish, violaceous,

* The French are more fortunate than we in certain terms of their chromatology (which indeed, in general, is far more exact than the English). Thus they distinguish *roux* and *rouge* the latter being pure *red*, i. e. without admixture of either yellow or

greenish, etc., comparing with the most scrupulous attention the value of these in relation to the great lights and to the general mass of the local fleshtint. Proceed thus by due degrees to the strongest demitints, and finally to the shadows and reflexes.

It is by a sustained attention to compare continually the value of the demitints in relation to the lights, and the value of the shadows in relation to the demitints, that you will succeed in rounding your work and making it faithful to the model. Yet, need we say, that if the demitints, and in general all the broken tints, and even the vigorous shadows, be not kept a little lighter than they appear in the original, our young artist will find to his surprise and vexation, when his picture is done and dry, that all these parts have become darker than he designed to have them? We have given in other places more than one admonitory hint to this effect; but his own experience, that finishing-master in all arts, will soon enable him to make his calcu-

blue; whereas the former indicates a foul *orange*. Hence the adjective-termination *âtre* corresponding to our *ish*, making of the first named *roussâtre*, and of the other *rougeâtre*, gives them a chromatic epithet for which we have no corresponding term. In order, therefore, to observe that precision which we hold to be indispensable in these matters (though such is not the usual opinion; at least, it is never strictly acted upon in our great language, whose writers have never in any department of letters seemed anxious to add to its acknowledged copiousness and power the merit of exactness), we have been obliged to make a very awkward compound epithet; for *sandy*, which is our true vernacular and popular word for *roux*, would be liable to misconstruction here, and its diminutive *sandyish* would be not more barbarous than unintelligible. As for our derivate word *russet*, it does not quite express the hue that is *roussâtre*, although in ordinary language, i. e. for general purposes, the words are metaphrastic, or literally translate one another; being applied to indicate a brownish-red, or rust-color.

lations for himself, here as in every step of his thoughtful operations.

Of the shadows we have already elsewhere said sufficient to supersede the necessity of detailing the mode of treatment here. The transparent colors in which they are repainted, which let the warmer and yet lighter shade of the sketch show through, altered to the required tone by the medium of this colored veil, give a great power of modification in the part, if discreetly managed.

The reflexes are painted in thicker color than the shadows, but less impasted than the lights; and you are to avoid as much as possible employing white in their tints: a matter of no difficulty, since Naples Yellow is sufficiently opaque and luminous to take its place. The red and yellow ochres do not affect this pigment, neither is it changed by admixture with the lakes, with Ultramarine, or even with the bluish blacks; besides, should it take somewhat of a greenish cast in the reflections, it is easy to see that the effect would not be anyway so prejudicial as in the luminous fleshtints, to whose composition its dangerous material is so inimical.*

* See what is remarked on pp. 10 and 11 (including the note) as to this suspicious though valuable pigment. We have there said, that we found in the various recipes for its fabrication no intimation of the presence of arsenic. On reflection, it may be that arsenic was in combination with the antimony or lead, or even zinc; for it forms a constituent part of some species of all those metals. Indeed the arseniate of lead is of itself *yellow*. And if we suppose this salt to have been used, we have at once accounted-for the fact observed by Bouvier. However, a mere want of purification of the metals employed would be sufficient to render dangerous as a pigment many of the specimens of Naples Yellow.

For the benefit of the student, we take the occasion of this note, to add, that at Dechaux's he will find four sorts of this pigment, all

As for the mode of modifying any of your various tints, when the tone as you have mixed it proves not sufficiently exact for what we may call your diatonic scale of color,* it is fully set down and exemplified in the previous Part. We therefore, as at the opening of the chapter, recommend the reading over of all the instructions there given for the deadcoloring, and pass at once to certain special details of the second-palette.

of French manufacture, and differing from one another not only in tone but in color. To choose which will be most proper for his purposes, is for himself, and to test the character of his sample will not be difficult.

* It may amuse and even instruct the reader, if he be musically given, as we hope he is,—for music, as well as poetry, is no mean helpmate to the full perception and enlightened performance of our art;—to say that, in a like figurative manner, this very “modifying” might (when most extensively conducted) be termed the *modulation* of the *piece* (which is the whole harmonious series of tones or tints); the differences by which the modification is effected, the *chromatic intervals*; the parent-colors, No. 1, the *natural tones*; and so on. Of the general student it will be necessary perhaps to beg pardon for such a deviation from our straight and unadorned course.

Add. If the student *have* a little knowledge of music (the science), and at the same time be accustomed to abstract studies, and of a logical turn of mind, we can recommend to him, most cordially, *Field's Chromatics*—(Lond., new ed., 1845). It is costly, but will well repay him. If, however, he want any one of those three qualifications, it will be quite beyond his reach, as well as utterly without relish; and his money will be thrown away. It is an ingenious, though occasionally fanciful book; that is, it falls at times into the common fault of theorists, of being too subtle in the search of illustration. We have just spent two most delightful days in reading it, and recommend it, not to the young artist as useful, but to the experienced one—if any such should be among our readers, as deeply interesting.

CHAPTER V.

THE PROCESS FOR THE EYES, AND PARTS CONNECTED.

It is about the eyes we find most usually the finest tones. The skin being there of greater delicacy and transparence, the rosetints take a violet cast, or a bluish tint is predominant, etc. etc., according to the complexion, age, health, and sex of the model, and even to the particular affections of the sitter's mind at the time of the copy, to the light too of the scene, and so forth.

The ball of the eye we have already warned the beginner against painting a staring white. The same caution is to be observed now. For the pupil, the more the face is painted in profile the more oval it must be represented to follow nature; as more of the face is seen, so the pupil appears more round. Be careful to avoid hardness in the exterior circle of this part: melt it into the white of the orb by a scarcely perceptible bluish-gray tint. In the internal angle of the eye, do not exaggerate the red of the caruncle, that little triangular mass of pulpy and bare flesh which separates the corners of the two lids; neither make it too large. And endeavor to represent that slight humidity which perpetually moistens and gives life to the orb.

If you look at the eyes in front, at the distance you are seated from the model, you see the lashes of the upper lid not as single hairs, nor even as hairs at all, but as a dark semicircular narrow mass, or line of shade, varying in

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breadth as the head turns this way or that upon its axis, but always less apparent in that part of the lid which is next the nose ; while in the lower lid the shade is only just perceptible, except in very dark persons, or where the eyes are unusually well fringed. So then represent the lashes ; nor bring your model nearer in order to detail them hair by hair. And here too all hardness is to be avoided ; the line being blended harmoniously with the flesh by means of tender demitints. Where the thickness of the upper lid is visible, under the lashes, to wit near the outer corner of the eye, it is to be duly represented.

It will be remembered that we cautioned the beginner against the usual error of his class in making the eyebrow too hard and too uniform. The flesh must first be prepared which is seen through the hairs, and which is more or less shadowed by their mass. Over this preparation, which is to be couched very thin, the brows themselves are to be painted, according to the shape, color, and thickness, which nature has given them in the individual-model. What has been said of the lashes, of the mode of expressing them with proper softness, and of delineating them only as they present themselves to the eye of the painter when in his place at the due distance from his model, applies likewise here. Add to this, what we have already said of these parts in the sketch. Where scattered and projecting hairs appear in the brows, as is frequently the case with very old men, and sometimes in younger persons whose eyebrows are of peculiar, and, so to say, rude formation, these are to be represented with a free, not labored touch, that is, if they be visible in this disorder at the ordinary distance, and if they be essential to the likeness, or, when not a portrait, to the character of the head ; for we take it for granted that unless for a peculiar effect of character, no one would

so sin against the principle of beauty as to represent such from choice. In the appearance which the extremities of the brows present, particularly at the side next the temples, to wit, in their insensible diminution, the sparseness of the hairs, or their greater divergence from the main line, both above it and below, which is oftener the case with men than women, you will observe and follow nature ; only, once for all, (and this *is* to follow nature), avoid hardness.

To paint the eyebrows, do not take brown of Cassel-earth ; be content with the browns which you compose, with the end of your pencil, of blacks, yellows, and red ochres. They will be dark enough for your purpose, and at least you will not run the risk of soiling your carnations by bituminous mixtures. You will always have time, with a third touch, to glaze the centre of the more vigorous parts with a composite brown, which you will modify according to the hue and tone required ; but it is only in rare cases that one can venture to give certain isolated touches or hatches in the shadowed mass of the thickest parts of the brow. As for fair or chestnut brows, the same principles are to be followed, avoiding with even still more care a hard and meagre manner and servility of detail.

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CHAPTER VI.

THE PAINTING OF THE NECK, SHOULDERS, AND BREAST.

IN general, however white the neck of a woman, it should not be so luminous as the brightest lights of the head, because from its usual vertical position the light generally glides from it, instead of catching as upon the salient parts.

Yet if white, and of a fine carnation in the individual-model, it should not appear less pure in the imitation. It is not then by reddish, yellowish or yellow-red tints that you must degrade its whiteness, but by light tints of a bluish, greenish or sometimes even violaceous *demi-gray*. The choice will depend upon the natural appearance ; though often different parts of the neck will participate, in different places, of one or other of these tints, and again of a certain combination of all of them at once. Observe, consider, essay, until you have the exact tone, which is usually so delicate that at first sight it will seem impossible to seize it. Yet it is to be done ; otherwise in endeavoring to degrade the color so as to throw the neck into its position under the jaw, you may make the tint too yellow, too green, too brown, or too livid, or in some other way falsify nature, and destroy the bloom and freshness, the very youth and soundness of the part, and produce a sad discordance with the visage. These observations, of course, suppose the neck in the ordinary position.

The slope from the termination of the neck to the shoulders, takes upon the edge that turns a fleshtint some-

what more golden, that is to say, having a little more or a little less of a yellow-reddish cast, owing to the thick and strong muscle that forms and swells the part. The thickness of the skin in such places almost always communicates a slight tinge of the sort ; though it must be observed that variations from this general rule are not uncommon. There are many women who have the muscles of the neck less white than the local tint of the face ; others again with whom it is just the reverse : so that there is no absolute rule in this respect, except it be that which is the surest of all, which is to paint what you see, avoiding exaggeration, and preferring to make all the tints rather too fresh than too ruddy.

In meagre persons the principal muscle on either side of the neck,* and the bones from which it has its double origin,† are very conspicuous ; and as the least motion of these parts makes them in such persons very prominent in the eye of the painter, he is apt to be too faithful in their delineation. The ancient sculptors, the soul of whose art was beauty, knew well how to avoid such dryness of detail ; and, with due observation to the resemblance, if it be a portrait that you paint, you may follow their great

* The *mastoid* by which the head turns to either side, or bends forward. It has two origins, one from the top of the *sternum* or breastbone, the other from the upper and anterior part of the *clavicle* or collarbone, which very soon unite into one muscle which runs obliquely upwards to be inserted on the back part of the skull, chiefly at the *mastoid* or nipple-shaped *process* of the *temporal* or temple bone. Hence (by a substitution of the Greek synonym for clavicle) its compound name with anatomists ; *sterno-cleido-mastoides*. There is perhaps no muscle of the body whose play is so constantly visible.

† The *clavicle* and top of the *sternum* just mentioned. In general the clavicle is alone prominent.

guidance here as elsewhere. It will not be your model that will blame you for softening a little in parts like these

Take now the local tints of your purest and most luminous carnations, in order to paint the chest and bosom, so as to make their prominence from the neck perceptible. All the broken demitints by which you give roundness to the breasts and mark the swell of the chest, should be exceedingly beautiful, pure, fresh, and of insensible gradation ; that is to say, they should have but little vigor, and melt imperceptibly into the local and pure colors of the lights of your carnations. Use a full pencil of firm color, painting the parts with freedom and softness, avoiding, as we have said of the neck, too exact an anatomical detail ; for be assured that this is pedantry as well as bad taste. Yet do not when avoiding meagreness fall into the opposite extreme, and make a Hebe or a Venus of every woman without respect to age, character, or physical organization. There are certain points that may be altered for the better without impropriety and without suspicion : a line or two more between the breasts, a greater distance of these parts from the pit of the neck, a little more or a little less roundness in them according to circumstances, will not diminish anyway the likeness, no more than will a trifling modification of the general tint. Ten to one nobody will perceive it ; or if they do, it cannot be objected to you that you have not understood your art.

CHAPTER VII.

THE ARMS AND HANDS.

For these, as for all other naked parts that belong not to the head, the variety of tints is less, though their volume is greater than in the palette for the face. The management is much the same ; it demands only greater boldness in the execution, and in general a somewhat firmer paste of color, but not in excess. The local color of the arms and hands as well as of the breast should be in harmony with that of the head ; so that a brunette should not have those of a fair woman, nor a fair woman those of a brunette. This seems plain, and yet it is an error that *may* be fallen into by a beginner.

And here too the caution to avoid servility in imitation may be repeated, although it scarcely needs, since the practice of portraitpainters in these particulars of the arms and hands, the latter especially, is well known to be guided universally by the principle of abstract beauty rather than by any anxiety to produce a particular resemblance ; too much so, sometimes, since propriety is apt to be forgotten. Indeed it is with the naked hand as with the covered foot, the size and shape are regarded without the least reference to the proportions of the party owning them ; and the portraitpainter, following this prejudice of society, not unfrequently lames his figure by hands of which one wonders, as of the straws in amber, " how the devil they got *there* ;" while, owing to the difficulty of the part, its imperfect exe-

cution makes the comparison still more applicable, *the things* so out of place being most truly *neither rich nor rare*. But we are verging beyond our province ; for all this regards design far more than painting. Still it is ours to add, that hardness is especially to be avoided, for it is a likelier fault to be committed here than that of too great softness and feebleness. For one that makes his fingers too flaccid and transparent, looking as if they were boneless and without blood, ten fall into the error of a very famous artist, whose portrait of a pope was so conspicuous in this respect as to call forth a facetious observation, that *his Holiness needed no bell to summon his attendants ; a mere rap on the table with his fingers would be sufficient*.

CHAPTER VIII.

OF CERTAIN DEFECTS OF THE SKIN.

THE exhortation to avoid servility of detail leads us by a natural connection to the subject of those petty defects and disfigurations, which, when they occur in the human visage, a vulgar-minded painter is sure to give in all their unsightliness, planting every hair in place upon a monstrous mole, variegating the complexion with a network of superficial veins both red and purple, deepening the furrow on either side the nose, and tracing one by one the wrinkles that diverge and meet in the corner of the eye ; and wo to the unhappy model, should that eye have a wart upon the lid, or that nose be violet and amaranth ! down they go upon the canvas, tint and tubercle ; for why ? they elicit the applause of observers whom nicer points escape, and they are found more easy of imitation, for something of the same reason that makes it easier to seize the likeness of a woman than of a child, and of a man than either. You will see such things in every exhibition-room ; and the fidelity with which they are delineated, and the delight they give to the majority, who are happy, always, to find something they can praise *understandingly*, may tempt you, a beginner, to like profanation of the divinity of our art. But beware ! your model even, while submitting with outward patience to the congratulations of friends, congratulations that are an absolute sarcasm on his own ugliness,

will not in his heart be satisfied ; and the remark so often heard on such occasions : *It is very like ! but I don't think that he has flattered you*, sounds in his ears, and justly, the condemnation of the artist who did not do what he expected,—copy and improve him. We shall examine this expectation in the next chapter, where we mean to treat, as far as the nature of our volume will permit us, the cognate subject of Fidelity of Resemblance. Suffice it here, that if there be defects which cannot be omitted, you are to *slur* them, so to speak ; mollify them ; let them be there, but in their proper insignificance, or more ; for, in such cases, *not to extenuate* is actually to *set down in malice*.

In the matter of wrinkles in an elderly person, you will bear in mind, not only that by the very nature of your occupation you are more awake to these accidents of time than all other persons, and by this alone are led to magnify such blemishes, but that you are painting by a confined and almost perpendicular light, that therefore these corrugations of the skin appear more prominent and with a darker shadow than they do in the ordinary daylight of a parlor or in the open air. Hence it belongs even to the truth of the representation, to soften this disfigurement as it appears to you. In order to this, it is well recommended by Bouvier that you begin a wrinkle by the lighter part, as, when this is laid, you will be less likely to exaggerate the force of the shadow than if you were to reverse the practice. Farther than this, do not *count* the wrinkles ; that is, paint only the more conspicuous ones, which will be sufficient for the character of the face.

CHAPTER IX.

OF FIDELITY OF RESEMBLANCE.

“THE talent for resemblance is almost independent of acquired talents ; one must be organized for this, as to become a singer one must, first of all, have a good ear. There are great painters who have no talent for portraiture.” So far, Bouvier. And we may add, that the class however is far more numerous of those who can take a likeness, than of those who can paint a really good or even tolerable picture.

The reason of this is evident. There are always certain traits of feature, even in the least marked countenances, that are readily seized by a moderately observant eye, and which, when delineated, have the advantage of being universally recognized. These when stiffly set down form what are called *staring likenesses*. The man or rather the animal is there, the outward crust, but the immortal part, the interior existence is no where represented ; or, if it sparkle from the eyes, or hover round the lips, it is not in an agreeable or even satisfactory manner : this apart from any merit or demerit of that important element of a truly correct portrait, as of every good painting, the coloring.

Now,* it may be asked, *How is this expression,—which we are ready to admit is the life of the resemblance,—how is*

* We would observe, that if we confine our observations in this as in the last Part to portraitpainting, it is because the artist, who aspires to history, usually lays himself out at first, and always afterwards continues more or less, to practise portraiture ; and, in de

it to be marked? To this no answer can be given, other than the universal rule for the entire art: *observe, compare, reflect*: we might say, *practice* will do all the rest, but that practice is a part of these, or they are parts of it;—the *habit* of the art then, will make this quite as easy as the rest, provided there be the necessary disposition for it, which is an absolute gift of nature. There are, however, certain preparations for the work that may well be taught as doctrine. These we hold to be as follows:—

In the first place, every individual has some one aspect more favorable than another, and which is called forth by the state of the mind, as being in repose or in excitement. Now, it should not be very difficult for an artist to ascertain this, in some way or other, previously to his work.* If the party appear best when animated, as is almost always

scribing the method of proceeding in this branch of the art, we set the student fairly on his way, and lead him therein as far as we can go without treating of composition and the theory of clairobscuré. In teaching the student how to color a single figure (for the composition of a palette for the lower part is taught in prescribing that for the upper, and he who can manage an arm and hand needs but a more complete knowledge of anatomy to color properly the limbs and feet), in showing this, we put it into his power to teach himself the proper management of a group,—*capitis unius ad instar*, as Dufresnoy has it, *Totum opus, ex multis quamquam sit partibus*. Other books and continued study (which includes practice), and the facility of obtaining models are all that is needed to build the superstructure he may desire on the basis we have laid. In this respect we have gone as far as our chief guide, the admirable manual of Bouvier; and we shall follow it into that other branch of the art which divides with head-painting the labors of the student-artist and mere amateur, to wit, the practice of landscape-painting. Now this is as far as any practical book on *Oilpainting* pretends to go; none, that we know of, so completely tracing out the whole route as the one we have just mentioned.

* Our selfdenial costs us more in this place than in any other

the case, it is for the painter to open a conversation with him that shall pleasantly excite his faculties, in a word to mount him on his hobby (a remark which applies, though in a less degree, to the sidesaddle, as well as to masculine equitation). Then study the play of the features, and bear in mind what is most agreeable and striking, that it may be recalled afterwards when no longer apparent, or be strengthened by accidental renewal. It may be said, all this is difficult ; but what is not so, in the art,—as really an art and not a mechanical employment ? and we aim to help the student to become an *artist*, not a dauber. All the great portraitpainters have practised this mode, of conversation with their models, and by practice they attained to such facility that to paint and talk was but one act, just as you may at any time see a good performer on the pianoforte play the most difficult pieces (if familiar with them) and at the same time entertain with great volubility of discourse two or three friends on either side of her. It is all habit. But as a natural vivacity is needed for the happily enacting of such a part, the artist if he want it should have some pleasant and loved friend of the model present, who, sitting behind the painter,—not between them ; for this would make the model turn aside,—keeps up the animation of the party, whose eyes alone being a little diverted from the artist are easily called back to him by a word. When the other parts of the head or bust that do not take expression in themselves, however they enforce it in the features of the face, come in turn to be delineated, the mere reading of a book will answer to keep the sitter from varying.

part of the volume ; for this is trenching on the philosophy of the art ; a noble and varied theme, and lovely seductive ! Perhaps a day may come . . .

All this time, we have supposed the picture taken in the usual way, with the eyes upon the painter. In the other more picturesque mode, the conversation with the model will, of course, be conducted altogether by a third party ; or, when less animation is required, the resource of reading comes equally into play. It is only in rare cases, for very sufficient reasons, that the sitter is all sufficient for himself.*

Finally, is it necessary, after the hints and instructions we have given in previous chapters, to warn the young painter not to be led astray by the modest disclaimer of vanity so constantly put forward by all that sit for their portraits ? They will bid you paint them *as they are* ; *oh, just as you see them ! they do not want to be flattered*. What do they come for ? What is the motive that prompts to the sitting for a portrait, even when at the solicitation of affection ? Besides, does not every person, man and woman, think better of himself than others see him ? Let him think so still ; let not your pencil undecieve him ; it is your art ; and be assured, when all is done to flatter him as you wish, you can never show him to half the advantage of his best moments in actual life.

* We had partly written out a chapter on the subject of portraits *with the look averted*, showing the occasional advantages of such a position, and at the same time the danger, from the air of affectation and study which it is so apt to assume ; also upon the attitude of a single figure, as in repose, or otherwise. But we found it impossible to insert it without falling into the great error of our immediate guide (an error but too common in works upon the art), that of digressing from the straight methodical arrangement and division, so necessary if the book is to be read with advantage. The whole subject, in fact, belongs rather to Design than to the peculiar province of the present treatise.

CHAPTER X.

RECAPITULATION ; INCLUDING SOME ADDITIONAL OBSERVATIONS ON THE FINISHING.

WE return to the coloring, in order to repeat and extend certain general observations that are of moment to the student.

In repainting a head, avoid, in the strong and deep shadows, grayish and opaque tints ; keep them transparent and of rather a warm tone, which may sometimes be even a little *lakey* or sanguine, according to the carnation to be imitated. Yet be careful not to exaggerate in this respect ; nor yet to misplace your touches : these sanguine and *lakey* tones are confined to certain parts, such as the interior of the nostrils, their separating cartilage, the ears, and finally some other parts wherein the effect which calls for such a coloration, though less sensible, is at times manifest, according to the light thrown upon the model. The modifications resulting from reflexes are also to be noted and imitated.

Be very sparing of demitints that have a bluish, greenish, or violaceous cast. Exaggeration here is the more to be feared, that all the tints into whose composition black, or blue, and even the blue of ultramarine, enter, become always more sombre ; so that the tones of such, which, when distributed with art, give so much pulpy softness, such freshness, and delicacy to carnations, render the same livid and cadaverous, when employed without due man-

agement. It is chiefly for this reason that it is recommended to put very little or none at all of these compositions into the deadcoloring.

Observe that where the skin is stretched upon the bones, as in the forehead, at the top of the cheeks, etc., the lights, though still white and fresh, take a tint that has somewhat more of a yellowish cast than elsewhere.

Do not pretend to spread the incarnate of the cheeks too uniformly ; but essay to imitate those little inequalities of roseate hue, sometimes lively enough, which give so much transparence to the skin, and prevent the cheeks from seeming rouged.

Study too with attention the soft faint glitter which illuminates the highest part of the cheek, upon the bone, when a slight smile lifts and swells the part a little.

Never detach in a hard, dry, and cutting manner the contour of the visage, nor of any rounded and flying part ; but melt them, with softness (without however losing the form), into the background, neck, or such other part as they border on. Though, this is not all ; for if the degradation which we have inculcated be not observed, the outline is only fouled and troubled, or rendered vague, without adding rotundity to the part.

In finishing your carnations, avoid entering into details that are minute and insignificant, or marking with too much precision and distinctness those that should be rendered in a broad manner and without dryness. Let not this reiteration of a most important counsel for the inexperienced fall like a tedious sermon on the ear of our young artist. The beginner and the amateur believe that such particularity is essential to correct imitation, and see approach to perfection in the facsimile of trifles. Hear what the amiable Bouvier says, of this mistake : " For some

years I shared it, I acknowledge ; I am now undeceived, experience having convinced me that all my efforts in that way, far from bringing me nearer to the semblance of nature, served only to remove me to a greater distance." A confession and a true deduction to which we fully subscribe, for our own humble part. Without having had anything like the experience of that venerable artist, nor making the least pretension to a parity of judgment with him in any of the matters of which we treat, we cannot help adding the small weight of our obscure testimony to the solid force of his enlightened evidence. Yet, while heaping on the cumulative opinion of all authors in the art the little grains of our own observation and experience, we hesitate not to advance our belief, without at this time and in this place pretending to show the grounds on which it is founded, that so far from such particularity of detail being (at least in a young artist) the evidence of a little genius, spending its weak efforts upon trifles, as so many writers emptily maintain, it is on the contrary the minds most gifted for the art, we mean those who to close observation, and comparison, to a delicate yet acute and powerful sight, and a clear and strong reflection, unite that perseverance without which there is really no genius, and still more those who have besides these qualifications an innate love of truth, which in itself prompts to strict fidelity of representation, it is such, and not the mass of daubers that stay just at the point to which the routine of the schools have brought them, it is really such that at their outset fall into this tempting error ; and it is only their own experience that proves to them at last that it is an error. Once convinced, to leave its narrow track and expatiate in the larger field of true art is the essay of a moment. And their after freer efforts are perhaps all the better for the

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early restraint to which their punctiliousness had subjected them.

Had we space, we might easily, that is without any vain verbiage, carry this disquisition to the length of many pages (as what point, that we have touched on in our mighty art, could we not, without exhausting it ?) and show that this minuteness of delineation which requires near inspection to be appreciated, however unprofitable and apt in bad hands to degenerate into mere frivolity, may be, as it has been, carried to an extreme little short of that of microscopic Denner,* without in the least detracting from the full force and general effect of the painting when viewed, with other performances of greater breadth, at the usual distance. But we leave the topic, with the brief maxim for the student, that his business is to represent *not what is, but what appears*. This is the whole pith of the matter ; and if we add that life is too precious to be spent, in an art so “ *long*,” on needless trifles, and that these trifles by too diligent an execution are apt to raise themselves into importance and thus detract from the effect and value of parts that are really significant, we have said quite enough to turn the student into the broader and better path, though at the same time we are morally convinced that he will never take it, if he have a strong natural bias to pursue the other.

Thus much delivered on the over-care of matters of minute detail, we may, very fitly as it seems to us, conclude our chapter of general advice by a maxim applicable to every part of painting, but particularly to coloring. It is

* Balthazar, of Hamburg, in the first half of the eighteenth century (he died in 1747). He followed, as a master, Rembrandt ; out his peculiarity is characterized by the epithet we have given him above. See any biographical dictionary

contained in a well-known pithy proverb, whose counsel is for all the conduct of daily life: LET WELL ALONE: a maxim, perhaps, which, as being thus too universal in its application, the reader will more respect if he sees it in another shape confined to his peculiar art, and having the venerable sanction of him who we are really inclined to think may have been deserving of the glory bestowed on him, of being *before all other painters, of earlier and of times succeeding*.^{*} It was Apelles then, who, with characteristic generosity allowing to Protogenes an equality or superiority to himself in all other points, denied him this: *that he knew*, as he did, *when in painting to leave off*; EXCESS OF PAINSTAKING BEING OFTEN THE RUIN OF A PICTURE. “Et aliam gloriam usurpavit, quum Protogenis *opus immensi laboris ac cura supra modum anxie* miraretur. Dixit enim omnia sibi cum illo paria esse, aut illi meliora; sed uno se præstare, *quod manum ille de tabula non sciret tollere*; memorabili præcepto, NOCERE SÆPE NIMIAM DILIGENTIAM.” (PLIN. *Nat. Hist.*, xxxv. ; c. 36, § 10; ed. *Berol.*)—And this too, to certain dispositions, those we mean that are prone to the *immensus labor ac cura supra modum anxia* of Protogenes, this too, *memorable precept* though it is, will be, we verily believe, a preaching to the winds, thinking as we do with Machiavelli, where, speaking of the headlong pontiff, Julius, he says (if we remember right) that men in all their doings are directed, in their manner of doing, by the impulse of their dispositions: a truth, at all events, whether he says the same or not. Pass we on to the eleventh chapter.

* “Verum omnes prius genitos futurosque postea superavit Apelles Cous.” The praise of a writer of whose gossip it may be said, as has been of Plutarch’s, that it would be one of the last of ancient books we would consent to lose, now that we have known its value and its entertainment, viz. of the author of the anecdote given in the text.

CHAPTER XI.

THE WORK OF THE SECOND-PAINTING DISTRIBUTED.

It is always best when it can be done, especially if in summer, to finish a head in one day ; with the reserve, if you please, of the eyes, which may be painted the next morning, after which, while the couch of color still retains some of its ductility, those final* touches may be given which we have indicated previously in treating of the sketch (Chap. ix., Part III.). But as this despatch is not always at the command of a beginner, and moreover the model has to be consulted, he should take care so to distribute his work, as not to leave off in the midst of a part which it would not be easy to resume, or to complete by itself what would not happily unite with a contiguous part subsequently added : thus, the neck and the breast should be finished in the same day. There is no great art in this ; it requires but the exercise of ordinary judgment. However, if the student prefer to have a way marked out for him, as was done in the First-Painting, he can take the

* This does not mean those after-touches which are properly corrections, made after the picture is dry, and which may be given again and again until the painter is satisfied. These are done by preparing the place to be retouched in the manner already spoken of (Chap. vi., Part II.), some using simple oil, others particular preparations (Chaps. xii., and xiii., Part I.). Bouvier recommends the *bleached poppy-oil*. There are many artists, who, for obvious reasons connected with the process, never retouch a painting, depriving themselves of the resource rather than encounter its risks.

following, adopted with some difficulty from the landmarks of the same sure guide.

First day. The forehead, and its surrounding parts, such as the roots of the hair, and the little tresses or tendrils of locks that escape upon the forehead. You include the root of the nose, and the blending at the upper edge of the eyebrow; and you finish at the temples; leaving the color thin where you are to resume the work, and adding there to a very little oil to keep the place of intended junction sufficiently fresh.

Second day. The *setting* (as Bouvier calls it) of both the eyes; which supposes, of course, that you leave the pupil and ball for another time, while you paint all between the brow and the lid, on both sides. Then the whole lighted side of the face down to the place of the neck, where a shadow or at least a demitint gives you a natural limit. The mouth and chin and their connected parts are included in this, with their demitints and shadows, and also the entire nose, both light and shadow.—The caution with regard to keeping the edges thin, where you are to resume the work, obtains, we need not say, here as elsewhere.

Third day. First of all you give the sharp touches of light, and the vigorous shadows. Then you paint the ear or ears, the great part not yet touched of the shaded cheek, and lastly you complete the eyes.

It must be remembered that the colors drying as you proceed, the tone is no longer at the pitch you set it; so that in this gradual work you may be embarrassed to keep up the absolute harmony of the entire piece. It is one of those inconveniences, like the replenishing of a palette, which your own observation will direct you to counterbalance or compensate.

In adding the oil to the edge of the color you leave for the day, you are to be cautious not to use more than you require for the occasion. You apply it with a firm yet soft brush ; and afterwards you use your finger to spread it, so that the place shall be just greased with it and no more. In colors, pure or combined, that do not dry readily, there is, of course, no need of this operation ; and on certain occasions, as in the lights of certain delicate stuffs, as well as of white linens, it is to be avoided in any case. There is likewise no necessity for it, where drying-oil has been used with the color.

CHAPTER XII.

THE ARTIST'S MIRROR.

It may seem that this should have been included in one of the early divisions of our book, and stood up insignificant in the array of straddling easels, taper rest-sticks, and all the other furniture of the painter's workshop. But it is not the implement itself we have to describe; for it is but the familiar assistant of the toilet and the embellishment of the drawingroom that we now reckon among the aids, and even the *potent* aids, of our art; but its uses.*

To the artist then the mirror is his *best counsellor*: we will make no one exception. It is before this silent connoisseur that he extends the darling of his genius, and the handiwork of his industry, and asks with the certainty of an honest answer (if the mirror be not a *false* one), if his design be correct, if his chiaroscuro shadow his intent,—we had almost added, if the general effect of his coloring be meritorious; but this is not its function.

In plainer terms, at every step of your progress look at the image of your work in a good mirror: here it is changed about in posture, the left side made the right, and the right the left, and no error escapes it. Sometimes you will see, that what upon your canvas appeared of true dimensions, was in reality too large, what seemed of graceful

* We consider this topic to be the sole one, of a practical nature, that has been pretermitted by Bouvier. Singular too, in a work so thorough!

contour was distorted ; here an eye, that from the easel looked at you quite straight, now mocks you from the glass with manifest obliquity ; there a chest, whose fancied narrowness and flatness made you pale with thoughts of phthisis, looms out with the ridiculous inflation of a turkeycock's or pigeon's ; and so on and so on, from head to heel of the human form divine. You will be startled ; you will doubt the lookingglass. Doubt it not ; your work is false. If you would be convinced, show it if you will to some disinterested person (but alas, that is so hard to find !) who, *extenuating nothing and nothing setting down in malice*, and gifted with an eye that is capable of measuring proportions, will pronounce truly and with understanding. He will confirm the judgment of the impartial mirror. By and by, you will put such reliance on its never capricious counsel, that you will follow its corrections without once demurring ; and, when your work is altered, the result will satisfy you invariably, that, as the proverb says of "two heads," so two images "are better than one."

When you have come to this conclusion, there is not a beauty of eighteen that shall hold in higher veneration and be more grateful to her grandest Psyche, than will you to yours, nor seek its uncontaminate reflections (though, it is true, for a somewhat lighter purpose) more eagerly, more devoutly, more frequently, or, finally, we hope, with more triumphant satisfaction.

"Segnius irritant animos demissa per aurem,
Quam quæ sunt oculis subjecta fidelibus, et quæ
Ipse sibi tradit spectator"—

PART V.

OF THE PAINTING OF DRAPERIES,
AND THEIR MANAGEMENT IN GENERAL.

HANDBOOK OF OILPAINTING.

PART THE FIFTH.

CHAPTER I.

GENERAL OBSERVATIONS ON THE EXPRESSION OF THE MATERIAL OF DRAPERIES.

It is seldom that variegated or figured stuffs are in good taste in painting, though there are occasions when they may become of significant propriety.

In the case of embroideries, those parts of the figures that catch the light, being in relief on certain of the great folds, are alone to be detailed with any precision. They should not be painted with too great a thickness of color, which would give a disagreeable heaviness to the stuff. Supposing them to be white, the tint must be varied, so that only the most brilliant parts shall receive it unbroken. As for the embroidery that is discerned in the retiring parts, or those that turn off, it is essential that it be indicated merely with grayish whites; and far from essaying to express the figures with neatness, they should on the contrary be rendered in a vague and interrupted manner, as they appear to us at first sight, and not on close attention. So in the case of shawls, those palmleaves, borders and variegated flowers of a thousand dyes, are to be painted in

a vague, undecided, and tender manner, which will far better express the nature of the stuff than any dryness of detail.

It is useless to extend these general remarks ; the pupil's eyes, and a very moderate degree of judgment, certainly a very little experience, will soon show him the true mean between slovenliness on one part and petty preciseness on the other.

CHAPTER II.

GENERAL OBSERVATIONS ON THE ADAPTATION OF THE
COLOR.

BROKEN colors, such as fallow-red, philomot, certain foul greens or undecided browns, are not becoming to young persons. There are a multitude of grays which are not more suitable. They should be reserved for persons of mature or advanced age. The gray which has a lilac cast is the only one that is proper for a young person, and even this is not becoming, except to fair women, or very fresh and light brunettes.

Golden yellow and red are not very advantageous to the former : black and violet become them well, as likewise dark green. Rose-color is not unfavorable to them, if they be not too pale ; but it sets off to still more advantage brown women, when they are plump and fresh. White answers for all carnations ; but dead-white, like that of dimity, is not adapted for too dark a skin : for such, light, transparent stuffs, of a less glaring white, like crape, gauzes and muslins, are more suitable.

We have said above, that broken colors are not becoming to the young : neither are they to a complexion that is grayish, earthy and monotonous. To give to such a fresher aspect, the color should be dark, yet not hard nor heavy ; for example, black, mingled with some portions of white, the color of a pink or carnation (flower), deep violet-blue, etc. ; but nothing of a broken red or of a grayish tint, and

still less, lively, tender, or resplendent colors, with the exception perhaps of deep crimson, which relieves a little the dull uniformity of such a skin. In general, all these colors should be intermingled with white linens.

The above general directions, which coincide with those of Depiles, and other writers before the time of Bouvier, are given by the latter chiefly for the occasions of portrait-painting, while the student is referred to Lairese and similar guides for the choice of colors in draperies required for pieces of invention. We may add, that in any case they are of value to the young artist ; but that for his portraits, he will often find such knowledge of no avail ; for though, in their ordinary dress, women will be found in general to adopt precisely such a choice as is here indicated, their sole guides the mirror, and that natural perception of what is outwardly becoming, with which they are for the most part well endowed, yet when they come to sit to the painter all this is forgotten, and it is generally by some arbitrary rule, or some novel caprice, founded upon what has pleased them in the portraits of others, however physically unlike themselves, that their selection is guided and such is the vigor in them of another natural endowment, their obstinacy (be it said with pardon), or self-will, that it is rare indeed that an artist can persuade them to substitute his judgment for their own ; and even the attempt may at times be perilous, when each feels herself as Juno,

. . . επειδή πάντα περι χροῖ ἤκατο κοσμον,

on the memorable occasion of her most *recherchée* toilet.

CHAPTER III.

OF THE CAST, OR ADJUSTMENT OF DRAPERIES.

OF an art which does or should obey the guidance of good taste throughout, there is no part, not even the attitudes, that gives more room for its display than this ; for it is not every fold that is presented by what may be called the natural adjustment of a drapery, that is eligible. This, it is believed, is well understood.—But are there then no rules that may assist the discernment and direct the choice of the artist ? Certainly ; and these are of the best kind ; being not mechanical, but founded on certain principles, which properly to understand is in itself to make some steps forward in the knowledge of the art.

First, however, as the use of the mannekin or lay-figure is connected with this subject, we refer the student back to its brief description (Chap. xxii., Part I.), that he may bear in mind the important direction there given, not to trust to this contrivance solely, however ingenious, but to make it merely secondary in his operations. Its proper use should be considered this, that as it is impossible in many cases to have the living model maintain a set posture long enough for the artist to paint as well as draw from it, sometimes not even the latter, he sketches on paper, more or less in detail as may be, the adjustment that contents him, and, with the sketch to serve him as a guide, he imitates as well as he can the same arrangement with the doll. In this process he is to act liberally, and not to think himself

tied down to the exact copy of every detail ; for, besides that this might be impossible, such is the infinite variety of folds into which a drapery disposes itself, particularly in certain stuffs, that he is as likely to gain as lose by an accidental deviation from the design, not to say that such a deviation is of no consequence as long as the general mass of folds remains the same, and its consequent effect in the general mass of lights and shadows.*

In order that a drapery, of whatever sort, should present an agreeable appearance, it should be so arranged as not to conceal, while covering, the forms of the model. That is to say, the salient parts of the body and limbs, which always more or less appear through the drapery according to the posture, should be evident in their true forms ; not however as in statuary, where the clothing usually hugs the limbs, like the wet linen it is modelled after, but so far as the stuff, nobly disposed, with grace, or majesty, or simple dignity, according to the character of the wearer, but always without affectation, admits.

Avoid, as much as you can, folds that are parallel and too similar. In a figure standing, they will however be more or less so, always. In thick stuffs, the folds form large masses and are few in number : this is desirable ; do not seek artfully to multiply them. In draperies that are thin and supple, the folds are necessarily more numerous, and smaller : manage however to have some large general masses present themselves distinct from the petty folds, both to avoid monotony and for the effect of acci-

* Considering the cost of even an ordinary mannekin, it may be as well to remind the young artist, that its use may generally be dispensed with if he have only the ordinary bust-portrait to paint ; and we do not know but that it is rather better that it should be, in such a case, on more accounts than one.

dental shadows. The little folds are most abundant where the stuff is gathered in and constrained, as at the girdle for example ; but in contrast to them, the eye should be enabled to repose upon greater parts that are smooth, or at least large and more uniform.

A deep fold should never cut a salient part. If it should happen that the model should present this awkward accident, it must be corrected, for the simple reason that it produces disfiguration, making a division where nature offers continuity.

For the rest, see how the great masters that are conspicuous for the noble cast of their draperies, for example Raphael, have managed to obtain variety without affectation, and to give grandeur to their figures without cumbering them with a mass of clothing, that is yet too common in the art. This study is put into your power even here, by means of engravings ; but it needs the guidance of good taste, and unsophisticated judgment :

“ More I could tell,—but more I dare not say ;
The text is old,—the orator too green.”*

But, finally, if the young artist will weigh the term that is usually applied in speaking of this matter, viz. to *cast* a drapery, it will further suggest to him what is expected in this particular of his art ; a particular, however, which he is not to elevate beyond its due importance ; for a drapery is after all but an accessory, the envelopment or ornament of the human figure, not the figure itself.

* SHAKSP. *Venus and Adonis.*

CHAPTER IV.

IN WHAT MANNER THE MATERIAL OF A DRAPERY IS CHARACTERIZED ; AND FIRST, WHERE OF CLOSE TEXTURE.

THE imitation of different stuffs depends chiefly upon the character of the folds, and in the next place upon the appearance they present as rough or smooth, dull or brilliant, as is evident by their ready representation by means of simple crayons or the strokes of the graver. Even their texture, as coarse or fine, is denoted in the same manner ; so that color acts but little or no part in their indication. This is as a general rule ; for in the case of satins, velvets, and some other stuffs of silk, we perceive that the configuration of the folds, though important, does not hold the principal place. Thus satin, with its large and sufficiently remarkable folds, is distinguished still more by its singular brilliancy and the beauty of its reflections ; and the lighter stuffs of silk that are lustrous, and whose smaller folds differ not only from those of satin, but from those of each other according to their kind (and this with sometimes a marked peculiarity, as in the case of Florence silk), are likewise distinguishable by their splendor and power of reflection, each in its own degree and manner ; while velvet again and plush have this peculiarity, that in the rounded retreating parts of the folds, where other stuffs would have demitints, they display vivacity and light, the salient parts being almost always dull and somewhat dark, though not in the degree of the stronger shadows and of the deep concavities.

But all these characteristics will be readily visible to the artist, when he has the stuffs before him ; for he would hardly attempt their representation without. We need not, therefore, consume further space upon this topic, except to add, that in velvet the striking yet no way glaring contrast of the broad lights with the dark masses, produces effects the more rich and flattering that the brilliant parts are fewer and of less extent than those which are obscure ; so that the eye feels none of that fatigue or satiety that is caused by gazing on materials that are more uniformly brilliant.

CHAPTER V.

IN WHAT MANNER THE STUFF IS CHARACTERIZED, WHEN
LIGHT AND TRANSPARENT.

TRANSPARENT stuffs have this difficulty in their imitation, that they present a complication of folds in all directions, which are perceived one through another, without being absolutely confounded nor yet perfectly distinct. The under parts must be first established in a tender and vague manner, without paying too much attention for the moment to the superficial folds which cover them. This done, there is little embarrassment

In general, these sorts of stuffs are painted with thin color, which helps to give them the light and delicate appearance they should have. They are usually white ; but when colored, the best mode of rendering them, if they are thrown over a white under-dress, is to paint them as if they were white ; then, when this couch is dry, to spread over the whole a light glaze, blue, or rose, or green, as may be, observing to double the force of the glaze, and even to triple it, where the folds are doubled or tripled on one another. In this way, you are master of your work ; you add or diminish the intensity of the color of the glaze, without the risk of destroying the folds and forms of the under painting, and at the same time you sacrifice with broken grayish tints certain parts that are found too lively, or by a mixture of white add vivacity to others.

When however it is a black or other dark-colored gauze

that is cast over a drapery of light hue, it must be painted at once of the proper color : it would be absurd to prepare it in white. All you have to do, is, when the under couch is dry, to trace the principal folds with white chalk that you may see your way, and then paint it in glazing.

For the rest, all these transparent draperies should be treated lightly and with a free pencil, without caring to render a million of petty accidents of detail, which far from adding to the better effect of the work would rather injure it. It is not precisely negligence that is demanded, it is a spirited manner of painting, that characterizes merely what deserves to be characterized, and requires a great deal of taste and tact ; so that the whole together satisfies the view, though done freely and at little cost.

The painting of draperies in general we will now proceed to describe, by means of a particular example.

CHAPTER VI.

MODE IN GENERAL OF PAINTING DRAPERIES, EXEMPLIFIED
IN ONE OF DARK-BLUE CLOTH. THE FIRST-PAINTING OR
SKETCH.

WITH the best Prussian Blue* mix a third of intense Lake : add thereto a twentieth of red ochre, and about as much of Vine-black or Prussian Black. You will mix with this combination white, for the two brightest tints : the brighter of these two, to heighten the principal lights, and the other for the local color. The proportion of white depends upon the tone of the stuff you have to copy.

Of the first mixture, whereof you will have set aside a part before adding the least white, you make two other shades, by adding black ; one of these will be much darker than the other, for the more vigorous parts of the shadows.

With these four colors (whose quantity is regulated by the extent of surface you have to cover) you can sketch your whole drapery. They will not indeed be varied enough for all that you have to execute ; but out of them, all the intermediate tints and shades that you require can be made with your pencil, on the palette.

* For light and brilliant tones, such especially as are found in silks, the only blues to be used, where blues are required, are Ultramarine or those of cobalt. But for cloth and all stuffs where the tone is deep and obscure, Prussian Blue is to be preferred, when of good quality ; and not only for dark blues, but for deep greens or dragon-green, mixing it with ochres, as Roman Ochre, or the ordinary Yellow Ochre, according to the case.

The mixture indicated may appear extraordinary, in that a great deal of lake is used, and even of red ochre, to make dark blue : yet these additions are absolutely necessary to attenuate the harshness and too great vivacity which a blue, wherein black alone, or white, should be mingled, would infallibly possess.

Independently of its local tone, this mixture is useful for covering the canvas ; which could not be perfectly done, without the black and ochre to diminish the transparency of the two other component colors.

In this first-painting, you are not to put too much importance upon the detail of the folds. The general effect of the lights and shades, and the covering of the canvas, are all you want besides a just design. Thus, when you come to the second-painting, your contours and folds being rectified with white chalk, you will not be embarrassed by the inexactness of the sketch.

Observe to add a little dryingoil to those combinations with which you have not mingled white.

CHAPTER VII.

THE EXAMPLE CONTINUED. THE SECOND-PAINTING.

For the finishing-palette you compose the same tints and shades as for the deadcoloring, except the darkest of the four. In this you are to put none of the lake nor red ochre, but to compose it of Cassel Earth, without black, of Burnt Carmine, and a little Prussian Blue ; which will give it great depth and force, as well as a broken tone less cold than that of the sketch.*

Less color is employed in this second-painting ; which is commenced, by extending a light preparation of the first mixture (described in the preceding chapter), pure, without white, over the whole, or at least over such a portion as you can depend upon finishing in the course of the day.

This done, you proceed as follows. You begin by establishing the most vigorous of the shadows, then those which are less so, down to the feeblest of all. Next comes the local color of the cloth, everywhere where it is neither shadowed, nor brightened by the lights. Then, you mix half of this local color with a third, more or less, of that which has most white, and paint therewith the most lumi-

* The shadow-side of a dress should be lightly reflected and of a broken brownish tone ; for it is only somewhat visible, in that great mass of shade, by the effect of the feeble reflections sent to it by the objects of the ground. This is the case not only in colors moderately bright, but also in blues, blacks, deep greens, and browns.

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nous masses everywhere equally,—reserving as usual certain touches, brighter than all the rest, to be given the moment after with a portion of the lightest of all the tints. Be careful however not to make your lights too bright, or your stuff will not resemble cloth.

The same course is to be pursued in the painting of any drapery whatever ; that is to say, you commence always by the strongest shadows, after having spread over all a light local preparation free of white.

CHAPTER VIII.

OF FLYING DRAPERIES.

If it were not to complete the Part, this chapter would be omitted altogether ; for a young artist or amateur had better never meddle with draperies of this sort, which require not only consummate tact and judgment to place them with propriety, but great good-management to dispose them (for we do not see how we can speak of either *casting* or *setting* these) even where they are most appropriate. Further, save in some composition of invention (in which let him be very careful not to sin against the most absolute truth, since here to fail, that is in an attempt with these draperies, would be consummately ridiculous), there will be rarely if ever occasion for the practice.

But if he should require to take this risk, let the young artist go to the original source of all truth in his profession, namely to Nature. Let him observe what movement the agitation of the wind gives to the extremities of a drapery, under various circumstances, and consult the like appearances when presented with more violence of movement in a gust ; and so on ; always remembering that everything must be in correspondence in the picture ; for it would be great remissness to make a heavy garment lifted or swollen by the wind, when all other things around, that in their nature are even perhaps more easily agitated by the same cause, appear to be totally unmoved. Prepared by observation, the artist may venture upon the contrivance adopted

by some painters, of imitating these effects in their study by means of supports of wire.

Finally we may add, that a flying-drapery of some light material better befits the character of a nymph, or a very young and airy figure, than a person the least mature, while for certain makes and certain ages it would be purely ridiculous :

“Romani tollent equites peditesque cachinnum :”

Both cits and connoisseurs would scout the farce.

PART VI.

LANDSCAPE-PAINTING.

HANDBOOK OF OILPAINTING.

PART THE SIXTH.

CHAPTER I.

GENERAL OBSERVATIONS. IMITATION: PROPRIETY.

THE great teacher here, as in other branches of the art, is, we need not say, Nature, though to profit by her lessons one must be well grounded in certain principles, which themselves have been derived from the same source, and which represent the gathered experience of ages. He who from the walls of an exhibition-room borrows his sole patterns, and shut up in his study calls upon memory and invention to direct his pencil, may become a tolerable imitator of other artists, but he will never execute anything that is really his own. Not but the study of the performances of others, if not carried too far, is always useful, especially in landscape-painting, both because it is easier to meet with works of merit in this than in the infinitely more difficult departments of history and portrait, and because the mode of operation is more perceptible; and let the young artist and the amateur observe that this, the mode of operating, and the principle that directed it, are all that they should really study, endeavoring to find out how such and such results were obtained and why they are

desirable, not to imitate the peculiarities, however agreeable, of this or that artist. But over all let the divinity of nature preside; and renew from time to time your inspiration in her universal temple. There, adoration never can be in excess, and a fervent and sincere prayer for favor will be always sure of being answered. Filled with the true religion of the scene, and fortified by all your stores of knowledge, then will your efforts have to recommend them those first essentials, truth and propriety. No monstrous pieces will then be hurried from your easel, such as under the name of *compositions* too frequently fill an unregarded place in public galleries, where the skies of Italy glow upon the dank herbage and humid soil of England, and Grecian ruins moulder by the side of Gothic castles, while the shepherd of Arcadia waters brick-red cows in the stream that owes its visible origin to the snows of Helvetian Alps, and an Indian girl of America hides her tawny beauties beneath the symar, though disarrayed, of an odalisque, and smiles, amid her embowering native forests, with lips and eyes that evidence the refined coquetry and cultivated fancies of a Christian city-lady.

“Sed nunc non erat his locus ! Et fortasse cupressum
Scis simulare. Quid hoc, si fractis enatat exspes
Navibus, aere dato qui pingitur ? Amphora cœpit
Institui ; currente rotâ, cur urceus exit ?
Denique sit quod vis, simplex duntaxat et unum.”

(*HOR. Art. Poet.* 19.)

*Yet here was not the place ! Perhaps you know
How too to paint Schem's father's promis'd bow.
Suppose you do, why stretch it o'er the East
While yet the sun has ten hours' life at least ?
Paint what you will, but prithee, let it be
Something to comprehend, as well as see.*

CHAPTER II.

OF SKIES AND DISTANCES.

SKIES and distances, and even great sheets of water (where calm and of a celestial blue) should be painted, even in the deadcolor, with pure Ultramarine, without admixture of black. With other blues the tone would not be rendered sufficiently delicate and flying.

The tints for all these things, and especially for the skies, are graduated in intensity by means of a greater or less quantity of white. The deepest is employed for the highest part of the heaven, which grows paler and paler as we descend to the horizon, where no more blue is mingled with the tint, but the color of the horizon, more or less orange for example, is alone used, keeping it gradually lighter and more luminous, as we approach the earth and the point nearest the sun. That the passage from the pale blue to the orange may be insensible, it is necessary that the two tints, though so very different in kind, should have the same degree of force. The tints of the horizon vary greatly; but in general, the most ordinary, for a serene sky, partakes of the hue of the most luminous fleshtint. This is modified, according to circumstances, by rendering it more roseate, or giving it more of a whitish, or yellowish cast, and even sometimes making it a little greenish; and so on. All which and more, in a climate like our own, the student cannot fail to have observed, and will not cease to notice still.

If large portions of the sky be hung with clouds, it would be waste of time and color to cover them with Ultramarine ; but if there be only a few light clouds, you need not be so particular to avoid them, and sometimes you will not at all. You are to paint these vapors over the azure with but little color ; now of a violaceous gray, now of another tint ; but always with grays composed of Ultramarine, White, and more or less red or yellow Ochre, and sometimes Crimson Lake. The horizon-tints prepared on the palette will furnish you, then, with all that is needed to enliven the luminous borders of these clouds. Besides which, you will modify your tints at the end of the brush ; and, by means of your provision of white, you will brighten them at pleasure, especially for the horizon. When this is of a very pure tint, you must make use of Vermilion instead of Red Ochre.

If you have to paint a gray and cloudy sky, do not in the deadcolor employ Ultramarine ; take only Cork-black, which is the lightest and most bluish of all the blacks. If there be however portions that are blue, or simply very bluish, for the first you will use Ultramarine, while for the latter you will only mingle more or less of it with the black and white. For the various-tinted clouds, you will mix with your grays at one time Light-red, at another Lake, and, when they take a yellow-reddish tinge, Yellow Ochre. Often the ultramarine heightened with white that has served you for the sky, on being mingled with one of the warm colors of the horizon, furnishes the desired tint ; besides which you add, at the end of your brush, gray or one of the tints indicated, until you are satisfied with the modification : but use no others, except one of the vermilions in certain rare cases which you will know how to distinguish ; otherwise your sky would become heavy, and have

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nothing in its aspect evanishing, especially if you were to take Sienna Earth and the like.

In the same manner you proceed when you come to the finishing. Avoid, though without embarrassing yourself to do so, laying your blue or gray on the luminous parts of the clouds.

As for the mode of applying the color, it is the same as in all large pieces,* viz. by *pats* of the brush, given in succession, one next the other, from left to right, beginning at the left angle of the picture, and proceeding obliquely at an inclination of about forty-five degrees, afterwards spreading these lays at nearly the whole length of the hairs of the tool, each gradation in its turn. The color, being laid of the same thickness throughout the whole, is then blended, one tone with another, by means of a large firm badger.

The little we have to deliver of the *distances*, properly so called, that is to say, the parts which are seen afar back "in the distance," is that they are laid in general with the sky-tints, modified to suit occasion. All the difference is that there will be some light-greenish tints to be insinuated here and there in certain places, as well as some enlightened tones very nearly of a fleshcolor, as has been observed above. The distances will have more of the effect desired, in proportion as you treat them broadly. You are to manifest only the masses of light and shadow, touching them in a spirited manner, without entering into details. Vagueness is necessary both in tint and contour; according, of course, to the degree of remoteness, to the state of the atmosphere, to the time of day, etc., as due obser-

* Backgrounds, draperies, etc.—The beginning at the left of the canvas and going to the right, instead of the reverse movement, is the direction that is *naturally* taken.

vation, reflection, and study, not to say a little practice, will speedily teach you. At first we hold it to be almost impossible that you will not err in this particular, especially if you be punctilious and have a strong and *long* sight, as we have elsewhere intimated (p. 232); but the defect thence arising, the disappointment in expressing your intentions, will soon induce you to abjure these details, looking at nature, to use the idea of Bouvier, *with winking eyes*; and then to have made the error will be far more serviceable, because it lets you into the philosophy of the *thing*, than to have gone right at once, under the instruction, rarely more *than* practical, of others. In conclusion, observe how good artists manage in this matter; and for some good notions with regard to it, you may consult among other books the interesting treatise of Da Vinci, an English translation of which (by Rigaud, we think,—unless there be one later) is easily accessible.

CHAPTER III.

HOW TREES ARE CHARACTERED IN THEIR KINDS. THE
MODE OF LEAFING. ADVICE TO THE BEGINNER.

It is with trees, says Bouvier, as with the stuffs of drapery;* as the latter are charactered more by the nature of their folds than by their color, so it is rather by the nature of its *branching*, and by its peculiar *sway*, so to speak, than by its color and leafing that you recognize the species of a tree that is not in the remote parts of a landscape.

It is far from useless, however, especially in the case of trees that are near the eye, to study the foliage, and the hue and tone of verdure, in order to imitate them; which is to be done, not by marking out each leaf, counting them and measuring them as you pile them upwards, but in a general, light, and graceful manner, with a peculiar touch and handling which, without painting the leaf precisely, yet lets the eye at once perceive of what family it is, and thus indicates it exactly as it is in nature, where we know at once the chestnut and the oak, the sycamore, the wil-

* A happy idea, that may have been suggested, though unconsciously, by the following fancy of Paul Lomazzo: "*I moti de i panni, cioè delle loro falde, o vogliam dir pieghe, hanno da scorrere in tutte le parti, non altrimenti che rami da tronco d'arbor* ; et così fare, che una piega nasca dall' altra, come esce l'uno dall' altro ramo, overo onda da onda ; ec." *Trattato dell' Arte* ec. ii., 22. *Milano* 1584.

low, the ash, before we come so near as to perceive their fruit or mark the shaping of their leaves.

Study all this in the real object, and aid the pursuit by consulting some of the many lithographic prints, both French and English, that are constantly published for the purpose. And endeavor to begin as you would continue ; for a style formed is not easy to be corrected.

CHAPTER IV.

MANAGEMENT OF TREES IN THE FIRST-PAINTING. THE
DEADCOLORS FOR THESE AND OTHER TERRESTRIAL PARTS
OF LANDSCAPES.

TREES are deadcolored, without details, over the sky ; the ground, or priming of the cloth having been reserved only in the centre of the large masses of foliage, where the sky is not seen through the branches. Often, even the visible portions of the heaven, when very small, are not excepted ; the mass is covered everywhere, and the little points of azure are recalled when the picture is repainted. But it is essential to trace faithfully with the crayon the trunks and principal branches before laying the color of the sky : these outlines will be sufficiently apparent through the deadcoloring, and one is thus secure from error.

Do not in the first-painting make your trees of a fine green, not even those which occur in the foregrounds : prepare the whole with color of a warmer key, that is to say, rather of a fowl orange. A deadcolor of this sort gives to the greens of the second-painting a harmony and tenderness of tone, that they would not otherwise possess.

It is supposed, all this while, that the priming of your cloth is of a warm, and somewhat golden or orange tint. This admits of your laying on your deadcolor at once ; whereas if you use the ordinary grayish-white ground, it will need, in order to prevent the whole landscape, sky and all, having a cold, watercolor-tone, without

depth, a previous preparation, which we will describe in Chapter VI.

Finally, as in the first-painting you need opaque colors, that will cover well, employ the ochres; Roman Ochre for the vigorous parts and Yellow Ochre for the lighter, mixing therewith white according to occasion. Naples Yellow covers sufficiently well, and with the precaution not to mingle white with it,* you may use it for the gayer greens. The warm tints however are best obtained with the ochres; and if you wish you may add to them, on occasion, a little red ochre; Burnt Sienna would not cover sufficiently. But it is needless to extend this subject further; or to tell the pupil what blues he must use to make these greens; or how he is to compose his browns. Perhaps of all combinations of color none are so easy to hit right as those for the terrestrial parts of landscapes; all the student has to do is to keep his eye upon nature, and, bearing well in mind the properties of the various pigments, and the chemical changes some of them are apt to undergo, of which so copious indications have been given in Part I., he will be convinced, by his very first essay, that he has little difficulty to encounter *here*. We will in the next chapter, however, say a word or two of the broken tints, as it is of these that he has always most occasion.

* Refer to pp. 10, 11, and the note thereon; also to the note on p. 214.

CHAPTER V.

THE FINISHING OF TREES AND OTHER VERDANT PARTS.

COMPOSITION OF BROKEN-GREENS. GREENS OF THE DISTANCES. ACCIDENTS OF SUNLIGHT.

IN resuming the picture, it becomes no longer of importance that the color should have a particular body: hence many pigments that in the sketch you had rejected, because of their too great transparency, you now use with advantage, —always however attending to their peculiar properties, as well chemical as chromatic. The various foul and broken greens, that are used in various parts of the landscape, are of course combined in reference to the nature of the piece, in all its circumstances accidental as well as stationary. There is therefore no specific rule. Some examples may however be given after our principal author. Thus, for greens in shadow there is no need of blue; they may be made simply of a blue-black and different yellows: such are soft and very harmonious. Would you have the tint participate still more of a light-grayish cast, as in the case of willows in shadow, and certain plants? Make it with black, Naples Yellow, and more or less white. If a yellow-reddish tint be needed for these dull greens, make the dark yellows abound, and use even Sienna Earth, raw or calcined, according to the degree of force, of ruddiness, or of warmth; the Brown of Prussian Blue is likewise very proper here.

But if the verdant part that you are painting be now

so far back in the perspective that the violaceous gray-blue tint peculiar to the distances begins to take an aerial tone, use no other blue than Ultramarine, or in default of that, Thenard's Blue. The lively greens that it would give you, mixed with Naples Yellow simply or with Yellow Ochre, you will break with Madder-lake, or sometimes with a little red ochre, and almost always with more or less white, to imitate the tint of the atmosphere.

The greens of your meadows and trees must always partake a little more, by degrees, of the aerial tone of the distances, in proportion as the objects recede towards the horizon of your picture. Nevertheless do not deprive yourself of those accidental touches of the sun's rays which make so agreeable an effect in nature, and which give such important aid to the painter in separating the various divisions of his landscape, and in breaking the dull monotony it would have, if everywhere equally shaded by clouds. These bright spots of light should be slightly golden, without having however all the energy of similar accidents in the foreparts of the piece. Some of them are yellowish, others nankin or almost flesh color, others roseate, others of an orange tint, and so on, varying to infinity, according to the state of the sky and atmosphere, to the height of the sun, to the nature of the soil, or of its products in that place, to the season, and lastly, yet chiefly, to the country represented by the scene.

CHAPTER VI.

PREPARATION FOR A LANDSCAPE WHEN THE GROUND OF THE
SUBJECTILE IS WHITE OR LIGHT-GRAY. ADVANTAGES OF
THE METHOD.

WE have said, in Chapter IV., that if the subjectile be prepared with a ground of a warm, orange-yellow tint, you may begin your sketch at once with thick colors, in the manner there detailed. If, however, the ground you have to paint on be a grayish white, it is advisable to make at first merely a sort of preparatory sketch in very transparent color, a wash in fact similar in application to that recommended for making out the general effect of a head, saving that in the latter case you lay in only the principal shadows, whereas in the landscape you reserve nothing, painting or rather tinging all, with a warm orange color, brighter for the lights and darker for the vigorous parts. In saying *all*, the sky of course and the extreme distances are likewise included, only that in their case the gayest and brightest tone is selected.*

* Bardwell, who wrote in the reign of George II., now 90 years ago, recommends a similar process, to which he applies the term *sketching*. This glaze with him, however, is only partial, or like that recommended, in our manual, for the making out of the effect of a head; for his ground is already prepared warm, of what he calls a "tanned-leather color" (made of Brown Ochre, Light Red, and White), which tint, he says, "gives a warmth to the shadow-colors, and is very agreeable and proper for glazing."

We will copy his indications, chiefly however as a curiosity, and

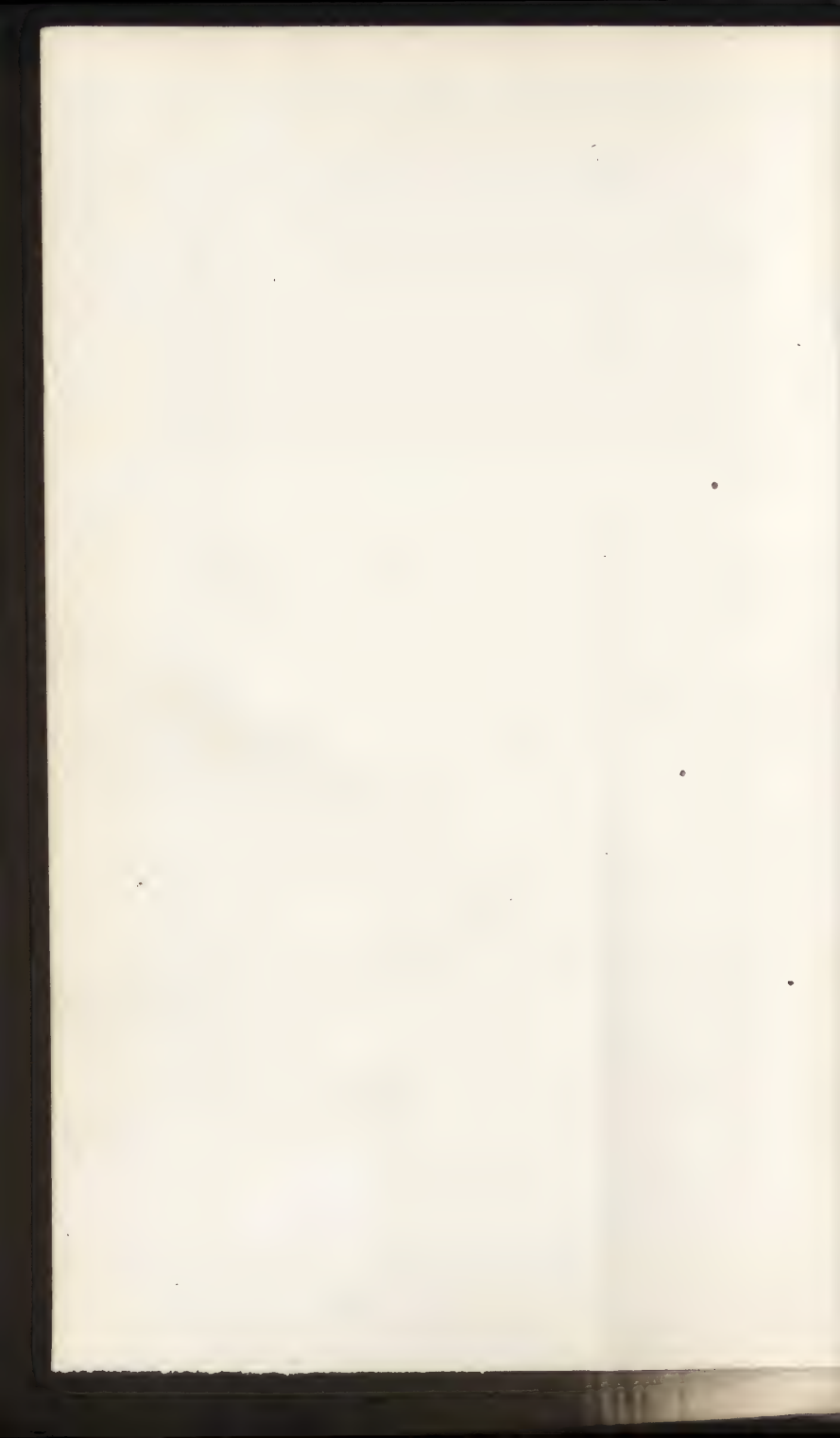
This sort of preparation presents great advantages. The first is that of establishing in a measure the effect : one paints thereon (when perfectly dry) with greater confidence, and is able to advance the second sketch or dead-coloring much more than could have been done without it ; so that one can terminate the picture at the third resumption with but little labor, and may even do it without a third painting, by merely adding to the previous work certain spirited touches and sundry glazes. The second advantage is not less than the first : it is that these warm under-colors pierce always a little through the upper lay, and thereby give to the superinduced tints a certain ripeness and fullness of tone that is very desirable.

as confirmatory of the advice of Bouvier ; for, whatever the good sense of these old writers, their colors and combinations are rarely to be ventured upon by an inexperienced artist, inasmuch as they are adopted in general merely for their chromatic effect, and with little if any regard to their chemical nature : a remark though, that is not meant to apply to the present example, where the method recommended, if understood strictly as its author intended and is particular in defining it, for a wash or glaze of the faintest kind, cannot be considered but of excellent prescription.

“ Sketching, or rubbing in the design, is the first work of the picture. This should be done with Burnt Umber, drove with drying-oil and a little oil of turpentine, in a faint, slight, scumbling, free manner, as we shade with Indian-ink and water ; leaving the color of the cloth for the lights as we do that of the paper. Remember, in doing it, we leave no part of the shadows so dark as we intend the first lay or deadcoloring, which is to be lighter than the finishing-colors. And though the foliage of the trees is only rubbed in, with a faint sort of scumbling, yet the trunks and bodies should be in their proper shapes, with their breadths of light and shadow. All kinds of buildings should be done in the same manner, leaving the color of the cloth for their lights. The figures on the foreground, if they are determined, should also be sketched in the same method, and then left to dry.”

Many of the most celebrated painters, both Italians and Flemings, in avoiding the coldness of a white or a grayish ground for their subjectiles, have gone into the other extreme by choosing one of light or of deep red ochre. Hence their pictures have darkened. There are several examples of this effect in the productions of two celebrated French painters who adopted the same usage, Poussin and Lebrun : their works, especially those of the former, are almost entirely disfigured by this brown tint, which has made its way through their carnations and even all the rest.

A just mean will be had between the coldness of gray grounds and the too great intensity of red-brown, by selecting orange ; an orange, however, in which the yellow predominates, **not the red.**



PART VII.

THE VARNISHING, CLEANING, REPAIRING,
AND LINING OF PICTURES.



HANDBOOK OF OILPAINTING.

PART THE SEVENTH.

CHAPTER I.

OF THE VARNISH MADE OF WHITE-OF-EGG, ITS USES, AND THE MODE OF APPLYING IT.

SUPPOSING now that our novice has finished his picture, whether landscape, group, or simple head, he will be impatient to varnish it. He breathes upon it; a vapor gathers boldly on the colored surface, and obscures it for a few seconds ere it disappears: he touches it with his fingers; they leave no mark:—His picture is dry. It is; but it is not thoroughly so; not *hard-dry*, so to express it. To varnish it immediately, would prevent the further evaporation of the oil, which, thus imprisoned, will more or less embrown his colors; perhaps too, these colors, straitened by the thin yet harder over-couch of resin, and thus impeded in their natural expansion while still imperfectly dry, will burst their restraint, and the picture will open in cracks. But what then? the lapse of months may be needed to complete the drying; and in the meantime, for the purpose of exhibition, or to be enabled to judge the effect of his performance, the artist wishes to remove that irregularity of appearance which is caused by the dullness

of some parts and the glistening of others, and which prevents a just view of the whole. In this case he applies a false or temporary varnish of the white of eggs; which is done in the following manner.

Having first washed and dried the painting, as has been directed for the sketch, or deadcoloring, but with still more care (that the finer finishing-touches and the delicate glazings may not be injured), he beats together the white of a fresh egg, a teaspoonful of alcohol, and a very little sugar-candy which has been previously dissolved in just enough of water to make it a thick yet fine syrup. Having ready a soft sponge, that has been made supple, by wringing it out of water (as the doctors say), but so thoroughly that no superfluous moisture is left, he dips it into the froth of the beaten glair, and passes it uniformly, yet rapidly, over the whole surface of the picture. In fifteen minutes or so, this varnish will be dry, and with its drying will disappear, on merely touching them, the few little bubbles it may have left on the canvas; though, if applied very lightly, none such may appear at all.

The object of taking but the froth of the mixture is that the coat may be the lightest possible, and thus the oil of the colors have room for their evaporation through its pores.

Bouvier recommends the renewing of this coat at the end of a fortnight for the first month, and afterwards once every two months, until the regular varnish is to be applied, giving as his reason, that the oil which evaporates through it is arrested in part by the white-of-egg, and forms a sort of scurf, which would at last harden if the coat were not renewed. Besides, the repeated washing this changing of the egg-varnish necessitates (for each coat

is removed by simple water and the sponge), helps the desiccation of the colors.

For ourself we know nothing at all about this process, having never used, and intending never to use, the white-of-egg. We can only assure the young artist that Bouvier (a most reliable authority) affirms to having never found this preliminary preparation, or substitute for the regular varnish, do any harm. Perhaps the reason may be found, in the fact of his using only the froth of the mixture, and of his renewing the coat so often; for it is certain that the thicker part or bottom of the beaten glair, which is of very ancient use,* and is adopted still because of its lustre, would if not soon changed be attended with the same hazard as a genuine resin-varnish too soon applied, tearing up the colors from the priming, and cracking them. Thus Prange, who added to the German translation of Bouvier's manual a treatise on the Restoration of Old Paintings, that has since been incorporated into the new edition, says that when the white-of-egg is old it is soluble neither in water nor by acids; that therefore, when *pure*, this varnish is as hurtful to pictures as that of amber or of copal; and again, in another place, "the varnish of white-of-egg, repeated sometimes for ages together, ends by forming a crust of a yellowish brown, which is harder than gum-copal or the varnish of yellow amber, and resists all the salts and all the acids." He tells us though, that when mixed with

* The oldest of the Italian artist-writers, Cennino, prescribes this false varnish (though we do not see why it should be called such), this temporary varnish then, as a substitute for the permanent one, until the picture should be ready for the latter. His recipe is to let the beaten glair stand for a night to clear, and to use the clear part. On distemper however the same danger could not attend its application.

brandy, and beaten with a little sugar, it is removable, and, thus compounded (see again p. 282), he considers it good for new paintings. Yet Bouvier says that in summer the sugar is *not* to be added, on account of the flies, which soon spoil the whole effect of the varnish. Finally, De Burtin advises that it should be never used either for old or new paintings.—With these indications, gathered from solid authorities and compared with many others, with considerable pains, we must leave the young artist to follow his own judgment, adding that the method for removing from an old picture a coat of white-of-egg-varnish that has hardened, in which Prange and De Burtin both agree, is by first softening the matter with linseed-oil, left upon it for a couple of hours, and then removing both together by spirits of wine.

CHAPTER II.

THE M E OF VARNISHING WITH MASTIC-VARNISH.

ALL authors in the art unite in deploring the necessity of varnishes of any sort, and in recommending as the least objectionable that of mastic (see Chap. xvi., Part I.). Hence this has got the name, by distinction, of *picturevarnish*.

When the painting is ready to receive it, you wash and dry it as before: then, placing it flat on a table, in order that the varnish may not run, you go over it as rapidly as you can, consistently with care, uniformity of motion, and firmness of touch, beginning at the top of the picture and descending to the bottom in a straight line, then lifting the brush and repeating the same movement next to the band of varnish already laid, until the whole surface is spread; when this is done, without taking any more varnish, you go over the breadth of the picture in the same manner with the same brush, in order to equalize the coat and to spread it moreover on the little spots that have not yet taken it. You then leave the picture as it lies until the varnish is sufficiently stiff to permit your hanging it up without danger, which will be in the course of a very few hours, when you suspend it from the wall to complete the drying. This, in summer, in our climate, is the work of a single day.

It is supposed you will have taken more than usual precautions against dust, and the like annoyances. Should

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however any substance, whether insect, or down, have been arrested by the varnish, the better course is to wait until the couch be perfectly dry, when the blemish may be removed with much less risk.

The brushes used are of various widths, as well as of different materials. The badger-hair is the softer kind; and the size should be, in proportion to the picture, as large as you can use conveniently. When you have done the work, it is not necessary to wash out the residue of the varnish with turpentine: the more usual way is to let the brush dry, until you can put it aside with a loose envelope of paper so secured to it as not to bend the hair, and when you have a new occasion for it, to let it soak a while in spirit of turpentine, until the old resin is completely dissolved, and removed to the very last grain.

Put the couch on thin; for you can always add another lay, when the first is thoroughly dry.

If by any accident the varnish of a painting have become dull, and it be wished merely to revive its transparency and lustre, you may go over it with a very thin coat of pure spirit of turpentine,*—applying it very rapidly and adroitly, otherwise the varnish would be dissolved.

Anything further that is requisite to be observed, the young artist will soon acquire for himself. But as he cannot, however dexterous, be expected to do his first job of the kind as well as if he had experience, it is better, if he have more than one picture, to begin with the smallest, as being easier to manage well.

* "This proceeding," says De Burtin (*Traité des Connaissances*, etc.. T. 1, ch. xv., art. 9), "is so little capable of injuring a picture, that the greatest connoisseurs" (to which class De B. belonged, not to the painters) "regard it as even necessary, and employ it from time to time to prevent the too great dryness of pictures."

CHAPTER III.

THE METHODS FOR REMOVING A MASTIC-VARNISH, WHEN
NECESSARY.

WHEN the varnish of a picture has become embrowned, obscured, or fouled to such a degree as greatly to injure its effect, it becomes desirable to remove it and replace it with another. We say *to such a degree as* GREATLY to injure *its effect*, because commonsense dictates that it is better to put up with a slight disadvantage than to run the risk of incurring others that are very considerable, and we hold it to be *always* the case that a picture is exposed by this operation to more or less hazard, no matter how it may be conducted. In this we are sustained by the most judicious writers on the subject, and we are only surprised that Bouvier should not have given a similar caution, the more so that De Burtin, whom he had evidently consulted, expressly urges it. In the first place, it is almost impossible that the motion given in the operation to the cloth, which is the ordinary subjectile, should not in some degree, though it may be so slight as to be at first imperceptible, disturb the cohesion of the colors; and thus, on a repetition of the process, we have cracks, a serious evil in more respects than one. Then, many delicate touches and retouches are liable to be removed, especially if, as is sometimes the case, the latter have been combined with the varnish. More than this, should the varnish have been applied before the picture was thoroughly dry, the dissolved resin will have

probably incorporated itself with the solid color, and the removing of the one will sweep away the other ; a woful accident ! of which an instance lately fell under the writer's own observation.

It is certainly always better when a picture is not cracked, especially if it be a modern one, which is seldom painted on any but a ground or priming in oil, to try what simple rainwater of the purest kind will effect towards cleansing the fouled surface. A sponge moistened therewith rubbed gently over, and a soft rag used to dry it, repeating the process until the rag shows no longer any sign of dirt, will frequently be sufficient to restore their full effect to the colors. And as for the embrowning of the varnish, there are even cases where it is rather an advantage.

With these premonitions, we may now describe what are generally allowed to be the best means of removing an ordinary picture varnish, that is, one made of mastic and spirit of turpentine. These are, first, by dry attrition with the fingers and some resinous powder ; secondly, by the application of spirit of wine or brandy. The latter mode is perhaps the better for old paintings ; the former for new ones, whose colors might not be sufficiently hard to resist the action of the spirit.

In the first mode, you lay the picture on a table, and commencing, as in all cases is to be advised, with some unimportant part, you sprinkle a pinch of pulverized rosin on the place and rub it gently until the varnish thereupon is reduced to powder, proceeding thus from place to place, the dust of the varnish itself assisting you, until you have completed the picture. From time to time, you will have carefully brushed away the dust, with a feather, assisted by your breath, in order to observe your progress. When you have gone over every part and the whole can

vas appears dull, you clean it with still more care (but without applying any moisture), and then begin to remove what may still remain of the couch. This, of course, is the nicest part of the work; for care must be had not to continue the rubbing a moment after you have come to the bare color, which will be immediately indicated by the part's making no more dust. To avoid the wearing-off of the cuticle of the fingers, as well as the unpleasant sensation caused by this tedious friction, fine fish-skin is said to be much used. Perhaps, if the touch be very delicate, the sense of feeling we mean in the extremity of the fingers, a thin and tight-fitting kid glove might be worn: but it is necessary that one should have the nicest physical perception, by the touch as well as sight, of all that he is doing. Do not bear too heavily on the canvas; and even sustain it by placing the left hand behind the part you are operating on. When the work is done, you wash and dry it in the manner already described, and it is ready to receive a new varnish.

Where alcohol is used, or brandy (Bouvier names the latter only in this case; and it is to be *good* [which is pure spirit of wine], not common brandy), the picture being laid on a table as before, a fine and clean bit of linen dipped in the brandy is held in one hand and a soft sponge moistened with fair water in the other. Dabbing with great gentleness a portion of the picture for a few moments, with the former, the sponge is then applied to wash off the spirit: and so on, with great care, and from place to place, until the picture is cleaned; never of course dwelling on a spot a moment longer than is necessary. When the whole of the varnish is thus removed, in which process you will have taken care to change the rag as often as it is soiled, you wash the whole

over with fair water, and dry it carefully, and with tenderness of action.

The author of the *Traité Complet*, in copying the above methods from Bouvier, adds that the yolk of egg has the property of dissolving resins, and may be employed with success. It is beaten up with a drop of brandy, and, thus prepared, it is left upon the picture for some time, when it is removed by warm water, or by the aid of brandy.

Spirit of turpentine is often mixed with alcohol for a like purpose, the latter in greater quantity if the couch of varnish be thick, the former if it be thin. But this combination had better not be ventured on by a raw hand. Its mordant properties however may be guarded against by means of oil. This is first rubbed upon the part to be acted on ; the solvent being then applied begins immediately to take effect, and the action is stopped, the instant it ceases to be necessary, by using again the oil. It has been recommended even to add a small portion of poppy-oil to the mixture itself ; and the addition of copaiba-balsam has been suggested for the same purpose.—As in the method above, the rag, or sponge, or cotton, or whatever is employed (usually gathered into the form of a little ball), that has been dipped into the spirituous preparation, is held in one hand, while that with the pure oil is kept ready in the other.

Once more, when alcohol and spirit of turpentine are used, either separately or together, it cannot be done with too much caution ; in a new painting especially, where in an instant, before you can be well aware of it, the powerful solvent will eat through the color, and if not stopped even corrode the ground. Yet it is the combination of these two spirits that forms the usual purifying or cleansing water of the picturedealers.

CHAPTER IV.

OF CERTAIN INJURIES TO WHICH PAINTINGS ON CANVAS
ARE LIABLE, AND THE MODES OF REPAIRING THEM.

WHEN, by the continued pressure of some hard body, *the canvas presents either a concavity or convexity* in a portion of its surface, it must be well wet, in that part, and then left gradually to dry in some cool place, keeping it constantly under pressure.

When the color has separated from the priming, swelling forward in *places*, whilst the priming still remains firm, the following means will often answer to repair the injury. The swollen and detached part is first rubbed over with the same paste which will be presently mentioned as used for *lining*. Then, with a pin or needle, little holes are punctured in the part, and more paste rubbed over these holes with a pencil, and worked about so that it shall pass through them. The surface is then wiped clean, and over the spot a pencil is passed that has been dipped into linseed-oil; this serves to soften it. A warm iron (against whose excessive heat the operator should be assured, trying it as laundresses do) is then passed rapidly over the raised surface, which attaches itself to the priming as before. Should it be necessary to line the canvas with a new one, it should be done previously.

When a canvas is broken, rent, or perforated in any part, the best means to rejoin and secure the parts, or stop the hole, appears to us to be the following, which we select

from the same copious source that has furnished us the preceding indications. The piece of canvas, that is used to repair the damage in either case, is dipped into melted wax, and applied the moment it is taken out, warm as it is, to the part, which has been previously brought together as well as possible and also saturated with the wax. With a spatula you flatten down the piece, so that, as the wax chills and concretes, which is almost immediately, the parts adhere and are kept smooth. The whole being made perfectly level and the excess of the wax removed, a mastic made of whitelead mixed with starch is applied, for oil-color does not adhere well to wax. The white is afterwards colored thin, or by *washes*, according to the tone of the surrounding parts, and repainted.—We are assured that by this method, extreme atmospheric changes will have no effect upon the new piece, whereas, if attached with a glue (the usual mode), it would be apt to wrinkle in dry weather, and render the repair perceptible.

When the priming of a canvas has become detached,* or the cloth is so old as to need sustaining, it is customary to paste a new cloth on the back ; which is called *lining the picture*. This mode of strengthening the original canvas is so constantly met with in old pictures of any value, that it is proper the amateur should understand the process : besides, he might wish on occasion to double the cloth of his own picture, for the sake of greater durability, as we have intimated in Part I., Chap. xxiii.

In order to render the old canvas and the color softer and more manageable, it is recommended to expose the

* That is, supposing that the canvas itself is not greatly injured, and the separation of the ground is not to a very great extent ; for in such case the painting itself is transferred, and removed to a new subjectile.

picture for several days to the damp of a cellar.—When all is ready, the first step the operator takes is to fasten by a thin flour-paste white paper over the whole painted side of the picture. This is to prevent the colors' scaling off, and other injuries, in the different movements and frictions which the piece must undergo. Having a choice new canvas duly stretched on a new and strong frame, a uniform couch of well-boiled paste, made of rye flour with a clove of garlic, is spread nicely over it by means of a large brush. With despatch, yet care, a couch of the same paste is spread likewise on the back of the picture. The latter is then laid upon the new cloth, the two pasted sides, of course, together. With a ball of linen the usual rubbing is given with a strong hand, beginning at the centre, and passing to the edges, which must be carefully kept in place the while. In this way, the air is expressed from between, which remaining would cause blisters.

The picture, thus lined, is then placed upon a smooth table, the painted side down, and the back of the new canvas is rubbed over boldly with any suitable smoothing-instrument, such as is used for linen, paper, cloths, or the like. A hatter's iron, we should think, would be very proper. Some persons (indeed it is the usual mode) add to the process the effect of a warm iron passed over the picture, opposing on the other side a board to resist the pressure. The paste being heated by this iron, and thus made more liquid, penetrates on the side of the picture the old canvas, and fixes still more firmly the painting, while on the other side the redundant part of the paste escapes through the tissue of the new cloth, so that there remains everywhere an equal thickness. The iron must of course be not too hot, and moreover, before applying it, several sheets of paper must be interposed between it and the

paper that was at first pasted on the painting, and which would not be sufficient.

When the lined picture is judged to be sufficiently dry, the white paper last mentioned is damped, by passing over it a sponge moistened with tepid water. It soon detaches itself, and with it is removed the paste that secured it to the picture. All that remains is to clean the painting, and where needed, as will be often the case, to restore it.

The above operation, which it will be perceived is a very nice one, will not of course be attempted by the amateur himself, except it should be for experiment upon some picture of little worth, for we assure him that even the practised hands, of those who do this work as a regular business, frequently injure what they were employed to preserve. We are told, by an experienced observer, that often even when the picture is returned apparently in the best condition, smooth and with its old defects no longer visible, it is no great while before the latter reappear: add, that the cloths separate in places, convexities appear, the marks of the folds in the paper with which they were covered are conspicuous, etc., while it is not rare for a dull mouldy stain to betray the "badness of the preparation used, which shows itself through the very varnish." "At other times," he proceeds, "too dry and hard a paste renders them stiff and brittle, and makes them strain the frame until it bends. Thrice fortunate still, the owner, if the workmen, as rash as skillless, have not ruined his pictures by burning them with too hot an iron, by detaching them in bits from their priming, or by destroying the glazing through the mordants which they use, without precaution, in order to remove the dull yellowish stain, which is the necessary result of an excessive heat that has burned, **not** only the varnish, but often even the colors themselves!"

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Knowing thus the mischief that may be done by an incompetent hand, the amateur is set upon his guard, and will ascertain beforehand whether the person he would employ to line his pictures really understands the business.

And here we think that we may pause, with the general admonition, to guard against, as prejudicial, particularly to new paintings, humidity, and excessive heat, the direct rays of the sun, smoke of all kinds, foul and pungent odors, and lastly, though this accident is not the least troublesome, the filth deposited by flies.* To discourse of all the injuries to which oilpaintings are liable in the lapse of time, and of the various kinds of disfiguration which ancient pictures have undergone from the use of improper varnishes and from the ignorance of pretended cleaners, and of the different modes of restoring them to wholeness and to freshness, would take many chapters, and besides be little useful to the young artist or amateur, who will have, in all probability, no immediate occasion to know these matters, matters too, which when required can easily be learned from various public sources, in our own as well as foreign tongues. As he acquires more leisure, he will seek to understand such things, as a part of the collateral knowledge of his art. And by that time he will, we trust, be so enlightened in his tastes, as to find nothing of malice in the expression of an idea for whose suggestion we are indebted to one of our best authorities, and with which we close our Handbook,—namely, that while so much has been prescribed for the preservation and restoration of

* Prange says, that the excrement of spiders is still worse; for its causticity is such as to destroy the color, leaving white stains. These are among the causes, he adds, that compel to the varnishing of pictures.

paintings, it would be quite as useful if something could be done to promote their destruction ; for out of the vast crowd of pictures old and new, that here, as well as in Europe, are giving mostly a false direction to public taste, or preventing its expansion, ninety out of every hundred might disappear to the manifest advantage of the art, while of the ten remaining five are all the better, or would be so, for any obscurity that in rendering their characteristics less obvious should help also to veil their defects.

A COMPLETE
AND TO A CERTAIN DEGREE ANALYTICAL
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OF ALL THE MATTERS CONTAINED IN
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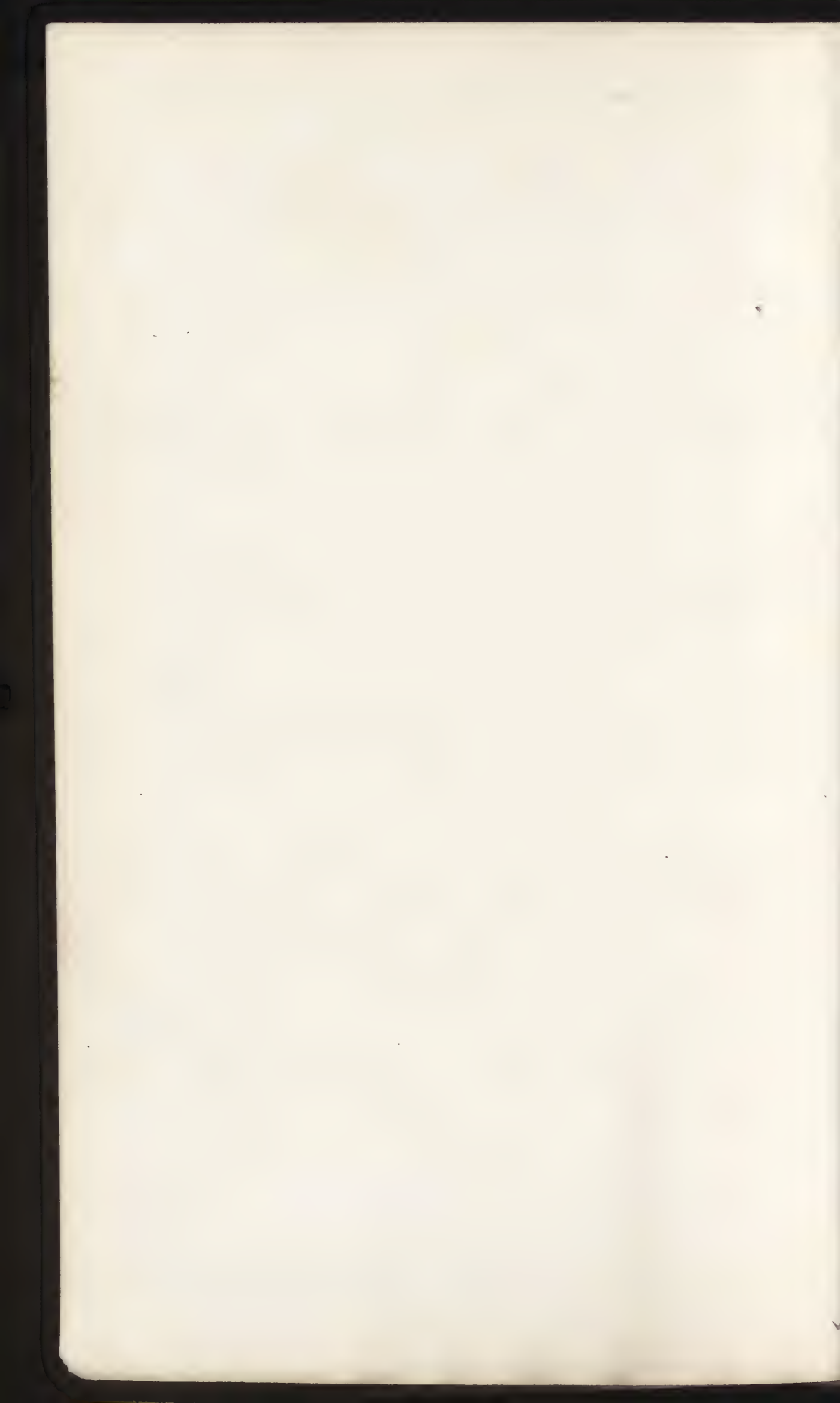
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A
NEW DICTIONARY
EXPLANATORY AND CRITICAL
OF SOME OF THE
PRINCIPAL TERMS USED IN PAINTING
OR THEREWITH CONNECTED
INCLUDING
SUCH PHRASES FROM FOREIGN TONGUES
AS AT TIMES OCCUR
IN WRITERS ON THE ART
BY
AN AMERICAN ARTIST



EXPLANATORY AND CRITICAL DICTIONARY

OF IMPORTANT TERMS.

✓ ACCIDENTAL POINTS. In perspective-drawing ;— those *vanishing-points* that do not fall on the *horizontal line*. See the latter term.

✓ ACCIDENTS. The term applied to the representation of such effects in landscape as may be supposed to be transient, whether of light or of shadow ; as, the touches of light recommended by Bouvier, in Chapter v., Part VI., of the Handbook, or the partial shade or shadow caused by a passing cloud.

✓ ACHROÏC, ACHROMATIC, ACHROMIC. (Gk.) Wanting color, whether naturally or by deprivation.

✓ AERIAL-PERSPECTIVE—is to the hue of objects what *Linear-Perspective* is to their form ; and as it is by the just diminution of lines or surfaces that the latter enables us to judge of the proper shapes and dimensions of objects, and to calculate their respective distances,—in determining all of which however in nature, our observation is guided by our knowledge, and it is the memory of what is, that directs our judgment in estimating the reality of what ap-

pears,—so the former contributes her powerful assistance to the same effect, by degradation of color and by diminution of the vivacity of light, and the depth and distinctness of shadow ; which chromatic degradation and enfeeblement of the clairobscure are owing to the interposition of atmosphere between the eye and the object : whence the name. Hence the study of *aerial-perspective* has greater advantages in a humid climate than in ours, where the vividness of distant objects and the distinctness of outline are generally so illusive.—May it not be owing to the unfavorableness, in this respect, of a brilliant climate, which is otherwise so propitious to true coloring, that the primitive painters of Italy, and, as is supposed, the Greeks, had neglected this great essential to fidelity of representation ?

ÆSTHETICAL. This word, for whose introduction, with its adverb and substantive, into modern language, we are indebted to German philosophy, is derived directly from the Greek *aisthētikos*, *Endowed with physical sense ; having the faculty of perception by the senses ;* and also, *Capable of being perceived by the senses ; affecting the sense :* thus Galen talks of the *æsthetic power*,—or faculty of physical perception ; and of *æsthetic pain*,—pain affecting the sense. But it is the latter or passive use of the word that alone concerns us. Again, *aisthēsis*, the substantive, is *sense* itself, and the exertion of the faculty, or its affection by external causes ; in fact, *sensation*. And both are from *aisthanomai* the verb, which implies perception by any of

the senses.—As may be supposed, for such is the natural course of language, the words apply also to acts and faculties of the *mind* ; but with their figurative employment we have nothing now to do.

With this full explication of the origin of the modern terms *æsthetical*, *æsthetically*, and *æsthetics*, which last signifies in truth the doctrine or science of *sense* in all its powers and relations, but has come by force of application to have reference very generally, if not always where not qualified by other terms, to matters of *taste*, the student will be at no loss to comprehend the use of these words, (which, by the by, had better be written in English without the initial *a*, consistently with what will become, if it is not now, the fixed pronunciation of the first syllable.) They are phrases however that when one knows their origin are easily understood and applied, though they are not readily explained without a circumlocution.

Take an example. The ingenious author of *Chromatics* thus enters in his Table one of the divisions of his charming book :—

“Part II. *ÆSTHETICAL CHROMATICS*.

Chap. IX :—Harmonic Analogy of Colors.—*Music*.

X. Graphic Analogy of Colors.—*Painting*.


XI. Poetical Analogy of Colors.—*Poetry*.”

✓ *AIR*,—as applied to the human figure, is another of those words whose sense is readily understood by their application, but not so easy to convey by equivalent expression. Said of the body, it is nearly synonymous with *carriage* ;

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of the head, it finds a somewhat analogous term, equally vague, but not nearly so significant, in *style*. The *airs* of a painter's or sculptor's *heads*, I will take it upon myself to affirm—though *this* is not the place to unfold the argument by which I should sustain the position*—are invariably an indication of the *air* or *style* (if the boldness of such a phrase may be pardoned) of the master's mind. Let his hand be what it will, that is, no matter what the errors arising from want of practice, of instruction, of natural dexterity, or of all three, the stamp of his habitual feeling and habitual thought will be still there, conspicuous in the *airs* of his heads, ennobling or vulgarizing them according to the *eidōlon*, the exemplar or model in his own mind. As the most familiar instances will be best understood by a novice in the art, take Michelangelo and Raphael. No one needs have read a line of Dante or of Virgil, to whom these dissimilar spirits are so frequently compared, to know at once what were the peculiar features

* Could the student know with what difficulty I have obtained a publisher for the present practical treatise, and the hard terms on which, in consequence of the risk attending the publication, I am allowed to direct his tastes, and sustain him in the most rugged part, the outset to wit, of his arduous career, he would conceive the sorrow, the *despair* it might be, with which I look forward never to see the day when, in America, any philosophical essay on the art, from an American theorist, shall find ten readers. That era in our intellectual advancement, which would make such an essay aught but Quixotic, will dawn over my unnoticed grave. When at length it does ascend the heaven, may its day be the longest in the calendar of glory!



of their individual characters, the idiosyncrasies of their feelings and imaginations. What sort of women did Buonaroti make? Could the contortions of the *Last Judgment* have made feverish with the remembered horrors of the dissecting-table the sleeping-hours of the gentle Sanzio?

Finally, as examples of the term *air*, as applied to the character of the human head and form, take the Belvedere-Apollo, the poetic group of Niobe, the Venus even of the Tribune. They are of the best known of the inappreciable relics of ancient art. Go into Basham's or to Gori's; the casts you will there see of these masterworks are copies of copies of copies from plasterer down to plasterer in a most mechanical series; yet the airs of the heads are still there. How is it that, like Milton's Satan, they have "not lost all their original brightness?" The stamp of the nobleness of the creative spirit is on the true coinage, and the imperfect impression preserves it, though dimly, or it would not counterfeit at all.

✓ AIR is also used in its literal sense, to express the atmosphere which does or should appear to surround a figure in painting, so that the canvas is forgotten, and the figure appears as in actual space, and not as pasted on a flat ground. The same expression is also applied to a landscape, though there the air can never be wholly wanting, its presence being made more or less sensible by the variety of distances, however to be perfectly represented, and so as to be a marked feature in the excellence of the

painting, its *perspective* must be well considered. See *Aerial-Perspective*.

ALLEGORY. The personification of abstract virtues, vices, etc., may be easily carried to excess both in poetry and painting; but in the latter, the limit to its range is much narrower, and the peril of transgressing that limit much more imminent. That allegory which requires, in order to be understood, a long explanation in written language, is but *half* painting, while the attempt to represent by purely inanimate objects a long course of varied events, or to convey the moral of perhaps a whole life, is not painting at all. But these mistaken aims, absurd as they are, do not strike me as half so censurable, certainly do not shock me near so much, as that jumble of the real and unreal which is seen in many of the most eminent pictures; for the former are but fictions, the unmixed mythology, the Arabian Tales of painting; but *this* sins against the truth itself, and does an outrage to common-sense.

ALTO RILIEVO. See *Relief*.

AMARANTH. A violet of which the red predominates over the blue, is the color, *amaranth*.

AMATEUR is used in two senses, one implying a *lover* of the art, and almost always a *collector* of its fruits; and in this sense, it is sufficiently dilated on under *Connoisseur*. In the other, it implies one who practises in the art, not professionally, but from *love* of it, as is always understood,

or from the mere vanity of being known to practise it, as is not unfrequently too evident. The phrase is French; its corresponding term in Italian, used in the same senses, **literal and collateral**, is *dilettante*.

✓ **ANAGLYPH.** *Glypho*, *anaglypho*, are Greek verbs that express the action of the sculptor or carver. Thus the phrases *hieroglyphs* and *hieroglyphics*, so familiar to everybody, signify merely *sacred carvings* (*hieroglyphica*); such being the emblematic images of the Egyptians on their monuments. *Anaglyph* therefore is any work of the chisel; and the superb vases left us by antiquity, its gems, etc., as likewise anything similar in modern art, are all *anaglyphs*. The adjective for this elegant word would be *anaglyphic*.—*Triglyph* (see *Metope*) is of the same origin, and signifies a triple carving, sculpture, excavation by the chisel.

✓ **ANTIPATHY** of colors. As there are certain colors which when mixed together produce a compound tint that is agreeable (and these are called *Friendly*; and a like satisfaction to the eye commonly results from their neighborhood), so there are others that in their mechanical, chemical, or chromatic combination never harmonize; and such are held as *Enemies*.—Mix Vermilion with certain blues; or the next time you rub Ultramarine in oil on your dark *mahogany* colorboard, observe the hue; and you will have an illustration.

✓ **ANTIQUE STATUES.** Depiles had the good for

tune to preserve to the world two extracts from Rubens' MS., on the *Imitation of Statues*, which was destroyed by fire. He published them in his *Course of Painting by Principles*. In one of them, Rubens is made to say :—

“ Young artists sometimes imagine themselves improved, when they have gathered from statues I know not what of the crude, rugged, difficult, and thorny in anatomy ; but the colored marble they represent for flesh is a scandal to nature. There are many accidents to be remarked and avoided, even in the best statues ; not indeed the fault of the master, but arising from the difference in their shadows ; for in real life the flesh, the skin, the cartilage, by a kind of transparency, greatly soften the middle-tints and shadows, which the stone, by its density, blackens, thereby seeming still more opaque than in fact it is. Add to this, that in nature there are certain parts that vary with every motion, and which the suppleness of the skin makes either smooth, or contracted and wrinkled. These are generally avoided by sculptors ; but the best sculptors admit them ; and in painting, used with moderation they are necessary. —The lights too on marble differ from those which are seen on flesh ; the shining of the marble, and the sharpness of the lights, heightening the superficies' beyond the truth, or deceiving the eye by its rapid declinations.—The artist who, by a wise discretion, guards against these evils, may freely study the *Antique Statues*.”

AQUAREL. (*aquarelle*, Fr. ; *aquarella*, Ital.) This mode of painting on paper is performed with colors so thin

and transparent that they are little more than tinctures; the medium of which is gumwater; whence the name. And thus, it differs in no respect from *washing*, which, as generally performed, in fact it is, save that in the latter but one color is used, as *bistre*, *sepia*, or the like. The Italians, however, are said to use quite thick colors to heighten certain parts in their aquarel, glazing them over subsequently. And this mode has been of late years extensively adopted by other nations, especially by the French. Aquarel, or waterpainting, is carried to greater perfection in England, perhaps, than in any other country.

✓ **AQUARELLIST.** (*aquarelliste*, Fr.) *Waterpainter* would be rather too German for most tastes, though not for propriety, nor to be good English.

✓ **ARABESQUE.** See *Grotesque*.

✓ **ATRAMENT of APELLES.** *Atramentum*, a Latin noun, from the adjective *ater*, black, is the name which as indicative of its dark color Pliny has been pleased to bestow upon the varnish of the famous Coan, being ignorant doubtless of its real nature, since he tells us that it was an invention of that master's, and the one which no one could imitate. As to the word which has come down to us, for want of a term less vague, it was applied by the Romans, just as we use *black*, to various matters whose special nature was designated by an epithet; thus their common ink (lampblack) was *atramentum*,—and they adapted the same phrase to the juice of the cuttlefish, *sepia*,

which was the ink of the nations of Africa,—the builders had their *atramentum*, the cobblers theirs, and finally *all* the blacks used by painters went by this generic name. Thus to the Latins the *atramentum* of Apelles would convey in *phrase* the same notion as to us would the expression *Apelles' Black*, just as we actually use the terms *Rubens' Brown*, *Vandyck Brown*. For the same purposes, the Greeks employed the neuter of their adjective *melas*, black, and *to melan* was to them a substantive as naturally as to the various modern nations of Europe is their particular corresponding adjective. And Pliny in the use of the above term did probably no more than translate the Greek.

B.

BALANCE OF THE PAINTERS. Roger Depiles (the author of the *Cours de la Peinture par Principes*) published in that essay, in 1708, a scale of comparative excellence for the estimation of the chief masters in our art, the which excited great attention in his day and long after, and has been copied by various authors, but, as will be readily conceived, not without contesting various of his positions. It will not be necessary for the student's information that I should transcribe the whole (especially as it is without doubt susceptible of amendment); but I will give him a specimen, in the relative merit assigned to the heads of the Roman, Florentine, Venetian, and Flemish

schools. The maximum No. in each division of the scale is supposed to be 20, and *unattainable*,—the nearest approximation to perfection being 18, though there was a 19th degree, in the inventor's estimation, which we might allow to human attainment, however no painter had yet reached thereto.

Painters.	Composition, Design, Coloring, Expression.			
RAPHAEL	17	18	12	18
MICHELANGELO	8	17	4	8
TITIAN	12	15	18	6
RUBENS	18	13	17	17

✓ *BAMBOCHADE*—is the term, which after the Italian *bambocciata* the French apply in contempt to those degradations of the art which are representations of the lowest, most grotesque, or insignificant scenes of ordinary life and vulgar nature, such as are too often selected at the present day and find admirers, as we are told, and can readily believe (for man is everywhere and at all times the same), they were admired and often preferred to the noblest compositions in the antique age. In fact *bambochades* are to the divine art of painting, what the early

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error of Mr. Wordsworth in his *idiot-boys* and *jackasses* has been to the sister-art of poesy.*

The origin of the name, grotesque as the themes it ridi-

* Only with a tenfold fatal effect in painting; and for this reason, that, paint in words as you will the poor, the vulgar, the imbecile, the ugly, the atmosphere of the imagination through which they are seen subdues all harshness of outline and breaks their crudity of color; they present in fact—these written pictures, always, their objects in *aerial-perspective*; whereas, in actual painting by the pencil and with real colors, all the objects are placed before us with distinctness and in unmistakeable characters, and the truer the picture, the more degrading and offensive. *Jeanie Deans* going to the courthouse with her old father, who forgets in his agitation his blue bonnet, though he bears his customary staff and mittens; or *Douce David* alone, seated, mending his cart-harness, while *Bailie Middleburgh* stands up before him; these are pictures agreeable enough to the imagination; they read as we read the Scottish tongue; it is all softened, as we have said, through the aerial-perspective of the imagination. But *paint* the vulgarity, and not all the serene soul of *Jeanie*, nor the determined bigotry of her father can elevate the picture greatly beyond the character of a *bambochade*; not even the gray hairs of the old man, as he walks uncovered; the unconquerable though overthrown mental agony, visible in his mouth, and brows, and eyes, in the tints of his complexion and the manner of his tread; nothing in him nor in the daughter, that would annihilate the rudeness and uncouthness of their costume or their common want of mere physical beauty; (a)

(a) I have imagined however an extreme case; for as there is a moral beauty as well as a physical beauty, just as there are a moral grandeur and a physical grandeur, a painter highly skilled in the expression of mental emotions (another Raphael in short) might make such a picture all but sublime, even in despite of the absence of other poetic requisites: but then this picture would happily want

cules, is said to have come from the subjects selected by Peter Van Laar, a Dutch painter who flourished in the

no more than would their most reasonable discourse be tolerable, if actually heard by English ears, instead of being conveyed to the understanding by reading. Paint now *Effie*,—we will not say, when on her trial she put back her fair hair from before her brow,—but even as *the Lily of St. Leonard's*, with her milkpail on her head, and the picture pleases, simply because of her beauty,—the beauty of mere form being always more for the eye than (*without it*) the very best moral expression that the ethographic Raphael himself could make predominant (even with the exaggeration that that noble painter sometimes fell into) in the eyes, or on the brows or lips, of his most expressive characters.

The subject is capable of very great extension, but unhappily for

the full essentials of a *bambochade*,—a kind of painting which supposes vulgarity or grotesqueness, or absolute insignificance, as well of expression as of form and feature.

Again, there are other reasons, besides those I have mentioned above, for the difference between written pictures, that appeal to the imagination directly, and those which address it solely through the eyes. I have just been reading, in the *Wandering Jew* (that book of a prose-poet who paints at times as we do, though he holds no pencil), the affecting picture of the explained misunderstanding between Marshal Simon and his children. Old Dagobert himself is in the embraces of the angelic twins, and behold, Killjoy, the great dog, stands up on his hindlegs, and puts his forepaws on the back of the soldier! being anxious to participate in the rapture of the group. What can be more natural? what more touching—in a book? My eyes filled at the scene; for I *read* it: had I seen it in a picture, I must have laughed. Do the narrow limits, to which this book confines our observations on so important a subject, prevent the young artist's seeing how superlatively ridiculous a painted scene like this would be, though so charmingly pathetic in writing? in a word, does he see the difference between painting and written description, and the "tenfold" danger of falling, in the former, from an injudicious choice of subject, into the buffoonery, or vulgar farce, or silly sentimentalism, the *Betty-Foyery* and *Peter-Bellishness*, of a *bambochade*?

middle of the seventeenth century, and who from his low stature and singular proportions was nicknamed by the Italians *Bamboccio* (*bamboche*, in French), which signifies in its more usual acceptation a large doll. As the figures of Peter too much resembled his own, the insulting epithet that might otherwise never have been applied, or would at least have dropped, stuck to him, as it does still in the history of the art, while *bambocciata*, and *bamboccio* also in the same sense, with their French derivate *bambochade*, have taken a permanent place in the vocabularies of the two languages.

BASSO RELIEVO (*bassorilievo*); BAS-RELIEF. See *Relief*.

BEAR OUT. Colors are said to *bear out*, when they appear in their full vivacity. The force of the phrase, which though highly expressive is mere cant, will be comprehended at once, on observing the effect of varnish upon the parts of a picture that have dried dull.

BEAU IDEAL. See *Ideal*.

BLOOMING. The softer varnishes, to which class me not in a dictionary,—certainly not in a dictionary of art published in America. However, I may add this brief remark: In Greece, the beauty of the forms of sculpture was at once the cause and the effect of the love of beauty in real existence that was so universal. When in modern times we shall come to value and to *understand* beauty, then and then alone may we hope to aspire to equal Grecian Art.

mastic or the ordinary picture varnish belongs, are liable through effects of damp to what is technically called *blooming*. Whether this blemish derive its name from its resembling in appearance the *bloom* which beautifies while it dims the lustre of the plum and grape, I do not know, but as its effect on a picture is much more that of *mildew*, the phrase is certainly equivocal, considering its usual acceptation in language. Another term applied to a similar defect in varnishes is *chilling*. When you say that a varnish has *chilled*, or become *chilled*, you convey your meaning more readily to common apprehension than when you say of it, it *blooms*; nevertheless even this word is "stale, flat, and unprofitable." What hinders an artist from saying simply, his varnish has *clouded* or become *clouded*, or *dim*, or *tarnished*? He would then speak intelligibly and in good English. A man of taste and refinement should always eschew for his art the use of a pedantic jargon; although it is necessary that he understand it when employed by others.

The analogous phrase in French for *blooming*, is *chanci*, or, more rarely; though more properly, *chancissure*. To avoid the defect, never varnish except on a bright and dry day; to remedy it, adopt the means indicated on p. 286, or apply a very little oil, rubbing it off immediately with a bit of soft silk and continuing the friction till the dull spot takes a polish.

Varnishes (of the harder resins as well as the softer), made with essential-oils, are liable to lose their transparency, even in the bottle.

BODY,—applied either to prepared pigments or their *vehicles*, regards their substance or consistence. In either, when existing in a great degree it supposes opacity, which in pigments makes them reflective of light. Yet as vehicles may have some body without losing their transparency, so may pigments that are ranked as transparent be with perfect propriety said to possess it, when their tinging-power is great, which is the case with *Prussian Blue* and *Indian Yellow*.

BOLDNESS—is directly opposed to *Timidity*, in art as elsewhere, but particularly as in language; and the best way to define it, is thus to indicate its opposite.

“Very high *finishing* is apt to injure boldness, as well in drawings as in paintings; which is one reason why the sketches of some masters please us better than their more labored pieces. Both boldness and finishing should be regulated by the nature of the composition, its proposed situation, etc.” (*Artist's Repository*.)

BREADTH. This important term of art is applied to both design and coloring. *Breadth* is usually indicative of a master, as the want of it almost always accompanies the performance of an amateur. When the lights of a picture are so arranged that they seem to be in *masses*, and the darks are *massed* to support them, so that the attention of the spectator is powerfully arrested and kept bound, we have what is called *breadth of effect*, which is mainly produced by the coloring and chiaroscuro. In design, a *broad manner* will most readily be seen in the cast of the drape.

ries. But the following example from Mr. Haydon's Lectures will best explain the meaning. Speaking of the extensor-muscle of the little finger, he says: ". . The ancients sometimes showed no other muscle; which kept the forearm *broad*. This management is visible in the arms of the Hyperion guiding the horses, from the pediment of the Parthenon, and it *masses* the stringy, vulgar look which the arms of the Moses [of Michelangelo] have, and which destroys the rotundity and *breadth* of the forearm." It must be evident, therefore, that to secure *breadth*, a principal part must be made predominant and parts that are but secondary must be kept in due subordination, and that thus *detail* in its technical sense is opposed to *breadth*. But the young artist must not fall into the easy error of mistaking *emptiness* for breadth: there are details that are essential, as there are others that are not essential; the latter, it is evident, may on this principle of breadth be omitted, the former cannot, without offence to truth. Hear again the author I have just cited: "There is no doubt that breadth without detail proves more comprehensive than detail without breadth, but we are not contending for a balance of evils, but a principle of perfection; a mind that cannot comprehend the two is not the highest mind, for all the greatest minds in the art have comprehended the two."

A picture of the kind casually mentioned in the Preface (p. xiv.) would afford a good instance of a *want* of breadth; and thus it will appear, that breadth is essential to unity of effect

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The corresponding term in French for *broad* is *large*, and we read occasionally in English of a *large manner*. All these expressions are more or less vague, and are better explained by examples than by language. A couple of pictures, or the engravings of them, in one of which the principle of *breadth* should have been regarded and in the other neglected, would render intelligible at once what our limits have not permitted me to make as plain as I could desire. See *Masses*; the consideration of which cannot well be dissociated from this subject.

BRIGHT. This word, like too many others in the language of art, is often equivocal. Thus we apply the epithet to a *light* in a picture, and mean that it is *lively* or *vivid*, and we speak of a *tint* or *color* in the same breath, and mean that they are *pale* or of *little intensity*. The artisan-painter expresses himself with a like ambiguity, and when he says a *bright green*, he always means a green that is *pale*, not *vivid*.

BROAD. See *Breadth*.

BROKEN COLORS—are those which are made by various combination of the *primary colors* and their compounds. In nature, as in art, there is but little color seen that is not broken; yet, in the latter, a want of judgment may carry the principle of *breaking* too far, producing what is more expressively than elegantly termed *dirt*; and even very little breaking where the colors are inimical (see *Antipathy*) will result in foulness,—which really some painters

seem o mistake for the opposite of gaudiness, glare, and crudeness.

✓ **BOSSE.** (Fr.) See *Ronde Bosse*.

✓ **BUST.** This word as a term of art belongs originally to sculpture: yet we may say with perfect propriety, in speaking of a picture, a *bust-portrait*; though we cannot a *portrait-bust*, which would bring the term again within the art of the statuary or modeller.

C.

✓ **CALKING** or *Calquing* (from the Fr. verb, *Calquer*). See Chap. iv., Part III., of the *Handbook*.

✓ **CAMEO**, or rather **CAMMEO**,—is, in its original signification, a hard laminated stone that is of a different color above from what it is beneath, so that, in cutting the figures upon it, enough is removed to leave the ground or field of one color while the figures are of another. The word is Italian, and is likewise applied to the figure or figures thus in relief, without regard to the stone, which may be a carnelion, or any other suitable for the chisel.

✓ **CARNATION.** (*carnation*, Fr., *carnagione*, Ital.) All the *flesh* in a picture may be comprehended under this term, though it is usually confined to the upper parts of the body. *Carnations*, in the plural, is applied to the flesh in different parts, as appearing separately as the face, breasts,

and hands. It is used also for the tints by which these parts are represented, and thus is synonymous with *flesh-tints*.

CARTOON. (*carton*, Fr. *cartone*, Ital.) *Cartone* is stout paper, and pasteboard. Hence the word came to be applied by the Italians to the drawings, or colored sketches on paper, destined to be transferred, in various ways, to walls, panels, canvas, etc. The word is scarcely used in our tongue, except in speaking of the *Cartoons of Raphael*, which were designs for tapestry.

CARTOUCHES. (Fr.) "Ornaments adapted to certain inscriptions, mottoes, arms, and other devices. They have acquired this appellation, by being generally representations of *paper*, etc., rolled, folded, or returned at the ends." (*Art. Rep.*)

CELADON. (Fr.) Pale Green.

CERTAINTY. "The just medium between hardness and unmeaning softness of outline." (*Art. Rep.*)

CHARGING—is *exaggeration*. *Charger* (Fr.) is to load; and in Italian *caricare* is the same: whence *caricatura*, a picture in which everything is *charged* in order to produce a ridiculous and satirical effect; a *caricature*. *Loading*, as a word, is perfectly synonymous; but, in its application, it is confined to coloring.

"Avoid *charging*," says the English translation of Depiles' Principles: "the antique statues never have this pedantry or exaggeration." *A faithful saying, and worthy*

of all acceptance. Again : " If you would have the work produce a good effect where it is to hang, both the colors and the lights must be a little *loaded* ; but learnedly and with discretion."

CHIAROSCURO. While the theme suggested by this word is the most interesting perhaps in the whole range of the art of painting, its vast importance, great extent, and its intricacy, will not permit anything like a detailed explanation to be crowded into the space afforded by a lexicon-appendix like this. I can therefore merely give a definition of the word and its general import, with a brief criticism on the word itself (see *Clairobscure*), referring the student for a proper intelligence of the subject to less humble books.

Chiaroscuro is an Italian compound-word whose two parts, *chiaro* and *oscuro*, signify simply *bright* and *obscure*, or *light* and *dark*. Hence the art or branch of art that bears the name regards all the relations of light and shade, and this independently of coloring, notwithstanding that in painting coloring and the clairobscure are of their very nature inseparable. The art of clairobscure, therefore, teaches the painter the disposition and management in general of his lights and darks, with all their degrees, extreme and intermediate, of tint and shade, both in single objects, as the parts of a picture, and in combination as one whole, so as to produce the best representation possible in the best manner possible, that is, so as to produce the most desirable effect upon the senses and spirit of the observer. In a

word, its end and aim are fidelity and beauty of imitation ; its means, every effect of light ; chromatic harmonies and contrasts ; chromatic values ; reflections ; the degradations of atmospheric perspective ; etc. etc.—See *Effect*.

CHIAROSCURO is also a picture of a single color, or *monochromatic* ; what has further been called, after the French, *camayeu* ; and it would seem that it was to such paintings, which were merely light and shade, that the Italians first applied the term. When well executed, they are very pleasing ; but correctness of design is here of the last importance. The ornaments of the little operahouse in Chambers-street are *chiariscuri*.—Never say *chiaroscuros* ; the word is one that though adopted into English, as into other languages, can never coalesce with it, but must always remain Italian. You may say, however, *paintings in chiaroscuro*, or *painted in chiaroscuro* ; and still better, *paintings* or *painted in clairobscure* ; for this latter word better harmonizes with the language ; and hence it became at a very early day incorporated with it, by usage of the best writers (see *Clairobscure*) : but do not say *clair-obscares* ; nothing could be more barbarous.

CHIAROSCURO is again the term for a kind of print in imitation of tinted drawings, and formerly in much request. The shades and middletints were executed by means of blocks or plates, at different impressions, the lights being left out.

CHROMATIC. (*chromaticos*, Gk.) Pertaining to colors.

✓ CHROMATOGRAPHY. (*chroma*, color, whose genitive is *chromatos*, and *graphie*, description.) Account, description, or treatise, of colors, their properties, uses, etc. Hence we may use *Chromatographer*; like *geographer*, etc.

✓ CHROMOGRAPHER and CHROMOGRAPHY. The same as *Chromatographer* and *Chromatography*.

✓ CITRINE (better *Citrin*, as Chaucer wrote it; for the *i* is never sounded hard, or full, by polite speakers). One of the *tertiary* colors. It is composed of *orange* and *green*.

CLAIROBSCURÉ. (*clair-obscur*, Fr.) The same as *Chiaroscuro*; which see.—Webb, in his delightful little book, writes it *Clear Obscure**. Had he desired to make it

* This is one of the two or three queer terms (see *Sbozzo*) that mar in one or two places the agreeableness, without detracting from the value, of the "Inquiry into the Beauties of Painting." Sir Martin Archer Shee ("Rhymes on Art") calls Webb, injuriously, a *coxcomb*! in open retaliation of his offensive but justly deserved rebuke of the wilful ignorance of artists as a mass (*a*), and their disregard (still *as a mass*) and want of perception of the spirit of true beauty, both in their own practice and in their criticism of that of others. If there be an air of pretension in any part of the "Inquiry," it is, like the strange nomenclature we have just noticed, of the nature of those little blemishes that a scholar and poet, like

(a) "Ma di costor, che a lavorar s'accingono,
Quattro quinti, per Dio, non sanno leggere."
*But out of those, who gird them to the task,
Four fifths, by Heaven, can not so much as read!*

SALV. ROSA (Sat. 3), as cited by the very authority who is brought to bear against Webb for saying a similar thing in terms far less offensive.

English, it should have been rather *Bright Obscure*, for though *clear* does originally mean *bright*, and is used in that sense still, yet here it would not be directly intelligible ; and, either way, it ought to be written either as one word, *Clearobscure*, or connected by a hyphen, *Bright-Obscure*, because it is no more the clear or bright Obscure, than it is the obscure Clear or obscure Bright, but expresses the relations of each in its union or association with the other, however it expresses them but badly. It is indeed much to be regretted that when the evil was as yet not grown too old to be corrected, this, with other vague expressions, had not received some substitute from the many excellent English writers that from time to time have adorned and improved the science of the painter : but it is now too late ;

Sir Martin, should have loved to spare. *Non paucis offender maculis*, etc. And it is curious enough to observe how Winkelmann himself, who taught the poet this reproach for Webb, comes near being served with a like compliment from De Burtin, who among connoisseurs is perhaps the greatest coxcomb, and therefore the most amusing, that ever wrote ; and for what ? Because the antiquarian belauded Raphael Mengs, from whom Webb is said, by that very antiquarian, to have obtained the best part of his information. So it is ; *Cædimus, inque vicem !* . and the enamored of the *ideâl*, that is, of beautiful and lofty nature, will always be at loggerheads with the votaries of her homelier and humbler and often vulgar sister. However—for I am carrying this too far—whether Webb derived the better part of his *discourses* from the stores of Mengs or not, is a matter of very little consequence ; enough that they are a work I can recommend with confidence to those who love the literature of the art.

and the best that we can do is not to set aside the familiar *clairobscur* or *clare-obscure*, which has long been made English, for the grander *chiaroscuro*, which never can, and whose very sonorousness makes it roll like pedantry or affectation on the tongue of speakers whose native language is rarely magniloquent.

COLORIST. An artist-painter, whose peculiar excellence is his coloring,—but not therefore his only excellence.

An eye for color, like the faculty of wit, being a gift of nature, and not in any way acquirable, has been the cause that those who display the former to a great degree undergo in painting the fate of wits in writing, “hated, though caressed.”* Thus, while you will not find the colorist objecting constantly to the mere designer his want of skill in the *rarest* excellence of the art, you will always hear the mere designer express a sort of depreciating compassion for the deficiencies of the colorist ; and the remark

* Man is always vainer of the accidental gifts of nature, than of those qualities that he has a better right to esteem his own, being of his own acquirement. Hence beauty, grace of person, gaiety of heart and spirit, the talents mentioned in the text, even the loftier virtue that makes a man not only good in the ordinary sense, but generous, just, truth-loving and severely honorable, all these and other natural gifts excite irritation and a feeling of malice towards their possessors in the breast of most persons, and wound the self-love too often of their friends. These seem to impeach Heaven of favoritism, and favorites are always hated.

The philosophy of Epictetus finds few admirers, saving in the books.

ascribed to Buonaroti respecting Titian has been repeated, from generation to generation, by those perhaps who never saw a work of either, and is taken up as absolute proof that Titian was in this respect deficient. Yet *Nature*, were she appealed to, might easily reply that Titian was more true to her than Michelangelo; and it would not be difficult to demonstrate, that for his purposes he had all the design that was essential. Had he chosen the same range of subjects as Raphael, and been able to express them with the same felicity, adding thereto his own peculiar excellence, the peerless Venetian had been the world-renowned Apelles of all modern art.

In fine, if the great *colorists* cannot be allowed the degree of eminence in design to which the great designers who made it their all but exclusive study have attained, it can never be questioned that they are fully equal to the best among those who range but a degree or two below the great designers.

COLUMBINE. Dove-color; the changeable violet of a pigeon's throat. The French have a *lake* that bears the name, which is said to be a bluish rose.

CON AMORE. (Ital.) Literally, *with love*. With zest and spirit, as if one put one's heart into the work.

CONNOISSEUR—is to the *amateur*, what he who understands what he admires, and why he admires, is to the one who merely admires without knowing wherefore, or being always sure of bestowing his admiration wisely.

They both love the art ; but one is the *lover* only, as the name implies (*amateur*), while the other is the *knower* (*connoisseur*). The Germans, who attach no vulgarity to the use of their indigenous phrases, use indeed this very word, *knower* (*Kenner*), as they say *lover* (*Liebhaber*) for amateur. The genius of our language, whose liberality has made it elegant as well as forcible, carries its facility of incorporating foreign words sometimes to an extreme ; and hence we have these two phrases, which never will seem purely English, and are not such to the uneducated. Yet one of them is indispensable. Though we may say a *lover* of the art, we cannot a *knower* in it ; custom has decided it otherwise ; and *knowing-one* is the lively cant of the turf.—See *Amateur*.

COPY. “ The central group of Lystra [one of the cartoons] is taken and adopted from an antique bas-relief in the Admiranda, and suggests the question whether it be justifiable to plunder in this way. Surely, if you find anything in the ancients suitable to your invention, it is justifiable. But there the praise must stop : the utmost praise that can be given is, that you have shown skill in the adoption : and what struck me with discouragement in the Louvre [in the imperial collection], was the little original invention in the world. Even Rubens pilfered wholesale from the old Germans. * * * Reynolds was what Fuzeli called a modern painter, a bold adopter.

“ Remember, *adoption* and *copying* are different things.

To *adopt* and *modify* a figure requires skill and taste ; but the merest dolt can *copy*." (HAYDON.)—See *Imitate*.

COUNTERHATCHING. See *Hatching*.

COUP. *Peindre au premier coup*, in French, is to paint off a picture at once, without returning to it and retouching ; a facility that you will often read of, as characterizing some of the performances of Rubens.

CRUDE. Crudeness is rawness, immaturity, a want of knowledge, judgment, and skill, which may be manifested in the coloring, or in the design, or in the effect of the whole picture. It may easily occur in the first works of a young artist, without marking a want of aptitude.

CRUST. This name is given, in ridicule, to a sorry painting. An amateur, who had exhibited a picture of his doing that was rather more dark and foxy than needful, inquired one day, with a satisfied air, of a skilful painter who knew his vanity, "How did you find my crust?" "A little burnt," answered the latter gravely. (DE MONTABERT.)

Crust is also used (as on p. 144) for any clumsy or excessive impasting of a color or colors.

D.

DEADCOLORING. This is the familiar term for what is more intelligibly as certainly more politely called the

First-Painting. *Sketch* might be used as another synonym, and I have so employed it repeatedly in the Handbook, but, I now think, unwisely, seeing it has already other received meanings with artists, and the addition of a new one would only lead to confusion: (see *Sketch*.) The French artists term the *first-painting*,—*l'ébauche*; *l'esquisse* is our *sketch* as at present used; and *croquis*, for which we want a single term (see *Sbozzo*), designates the *rude draught*, or first pencillings of the painter's conceptions.

✓ DECIDED. Decision of form or outline is of course opposed to vagueness, yet, when true, that is, in its just degree, it is as far removed from hardness, stiffness, or dryness. By aiming however, without judgment, at the virtue, it is easy to fall into the excess which is the vice. And this want of judgment is usually, in the young, to be attributed to a want of knowledge and acquired skill. The dryness of Raphael's early manner is ascribed to his imitation of his master of Perugia, yet he might well have had it under the instruction of any other master, or if left to his own guidance and the imitation of nature: too great a desire of exactness would have been sufficient, until observation accompanying practice had detected the error, and furnished the ability for its correction.

✓ DEGRADATION. See *Gradation*.

• DEMITINT. (*Demi-teinte*, Fr.) Demitints are tints that are neither light nor shadow, but hold the middle place between them. Hence they are sometimes called *middle*.

tints; which, as being neat as well as English, is perhaps the best term that could be used. Sometimes you even read, in English writers, *mezzotints*; but the Italian substantive for *demitint* in painting is not *mezzo tinto*, but *mezza tinta*: *mezzoscuro*, I believe, is also used.

Half-tint is another pure English word, that is an exact translation of the French *demi-teinte*; and this is favored by the truly English Haydon.

DETAIL. *Details*, as a term, may be opposed to *masses*. It is often used in a bad sense, though absolutely, to signify *petty details*, minutiae, such as cause more labor than they are worth, and even where they do not degenerate into dryness rather injure the picture than otherwise, by distracting attention.

DIPTYQUE. (*Diptychos*, Gk. *Double*, or *doubled*.) Folding-pictures, or pictures enclosed in a sort of portable cabinet with folding-doors.

DIRT. }
DIRTY. } Said of colors. See *Broken*.

DISTEMPER. (*Détrempe*, Fr. *Tempera*, Ital.) *Distemper*-painting is painting with colors made liquid in water tempered with glue, or white of egg, or even yolk of egg, or both white and yolk together, as was practised in the olden time. Size of glue has however always been the general mode. See p. 130.

DRY—is usually applied to a sharp and frigid preciseness of outline, as injurious to grace as to true relief: but

it may be used with regard to any of the elements that make up a picture, or to the effect of the whole. In fact, its metaphorical usage in painting is perfectly analogous to the same in letters ; and what would make a *dry style* in the one, would, *mutatis mutandis*, produce it in the other. —See *Decided*.

E.

“ECTYPES. Impressions derived from moulds made on the originals or types.” (DE MONT.) *Ectypos* (Gk.) is—formed, impressed, or moulded after the archetype ; and Pliny (xxxv., 12, or 43), latinizing the word, uses *ectypum* for the copy or image made after the pattern, or cast in the mould, of what he calls the *protypum*, i. e. the first type, or pattern, the model, *prototype*. I agree with the philosophic author, from whose dictionary I have borrowed the word for my own, in thinking *Ectype* a *happy substitute* for more ordinary terms. Certainly, on occasions where an elegant word is required, this may very advantageously take the place of *Cast* and the like. In its figurative sense, it already belongs to our great language, having been adopted by John Locke.

EFFECT. “By *effect*, in painting, is understood the energy and beauty of the optical results of the combinations, either accidental or arising from calculations well understood, whether of the lines, or of the tones bright or dark, or again of the colors or the tints. But it is espe-

cially to the combinations of the *clairobscur* that the effect owes its energy, its suavity, and its charm: and what proves it, is the engravings which offer without coloring much effect. Coloring indeed does produce its particular effect, but it is optically subordinate to that which is obtained by the bright and dark, semi-bright and semi-dark masses. We distinguish then the effect of Rubens and the coloring of Titian. The pictures of Poussin, David, and Raphael have but little effect; those of Vandyck, Velasquez, Gerard Dow, Reynolds, and Prudhon have a great deal of effect." (DE MONTABERT.)

EMBU. (Fr.) See Chap. vi. of Part II.; p. 140. ✓

ENAMEL. *Painting in enamel* is done by means of colors that are vitrifiable, a quality that is communicated to them by combining them with a vitreous base, which is called their flux. These are fused and fixed on the enamel by the action of fire, which produces in the colors applied such changes as the artist has previously learned to calculate.

ENCAUSTIC. *Encaustos* in Greek signifies simply *burnt in*,—*encauston*, a kind of painting that is executed by *burning in*; whence the adjective, *encausticos*. Thus it will be seen that *Encaustic*, as a mere term, would apply as well to enamel-painting. It has however at all times belonged exclusively to a mode of painting with the ancient Greeks, in which *wax* was in various modes combined with the colors, and the whole fused together by the application of

heat. There is great uncertainty as to the precise method adopted by the ancients (Pliny mentions very vaguely *three* methods, one of them of later date than the others), and at various times various processes have been published by the moderns for reviving the antique art. One of the simplest and latest is that devised by an English lady at the close of the last century. It will be found copied in the recent edition of Hayter's "Introduction to Perspective."

✓ ENEMIES. See *Antipathy*.

✓ ENFORCE. By *enforcing* a shadow, we mean adding to its depth, to its intensity,—giving it in fact more *force*. We never speak of enforcing a *light*, but of *heightening*, or *raising* it. See *Heighten*.

✓ ENTIRE (said of colors). See *Primary*.

✓ ENTONE. See *Tone*.

ESTHETIC. See *Æsthetic*.

ETHOGRAPH. (*ethographos*, ARIST.) A painter whose pencil represents the *minds* of men,—their dispositions and their moral characters. Such was Raphael; though, to be exact, he painted rather their emotions and their passions.

ETHOGRAPHIC. The adjective related to the above. It will be found employed in the note on p. 327. As regards its innovation and that of its correlative term above (for I know of no authority, unless there be such in ab-

tract propriety, for their usage), see the final paragraph of this dictionary.

EURYTHMIA or EURYTHMY. (*eurythmia*, Gk.)

Order, grace, proportion ; all that tends to harmony and beauty in the well-ordering, so to say, of a picture, and all that gives it fascination in the result of the whole ; that undefinable something which seems divinity itself, and is the very atmosphere that surrounds the best statues of antiquity ; all this is expressed by that single word *eurythmy*, one of the most precious that the Greek tongue has left to the world, and, now that it is used in all languages, one of the most indispensable. There is not one of the fine arts in which it is not of the most significant application ; poetry, sculpture, painting, architecture, music, all in their excellence have their *eurythmia* ; the graceful and decent rythm of the dance, such as we see it in a Taglioni, the apt and noble gesticulation of a true actor, (Quintilian himself applied it, and with admiration of the phrase, to the movements of the orator) ; these too may well be called *eurythmia*. It is in fact esthetic harmony, concinnity, the elegance of order and of proportion, the perfected *rythm* of coloring (as in Titian) ; it is *felt* as well as seen.

EURYTHMIC or EURYTHMICAL, } —are the reg-

EURYTHMICALLY,

ularly formed adjective and adverb belonging to the preceding noun.

EXECUTION,—of course, indicates, in the first place, the mode of performance. This is its general sense, freed

from all technicality. But *execution* is also used with a very confined application, that to *me* appears to make the term little better than *cant*. In this sense it designates that management of his pencil which argues on the part of the painter a calculation of effect, particularly of the atmosphere as intervening between the eye of the spectator and the surface of the picture. In this sense, an artist may have more *execution* than *finish*, and you may say that *execution* without *finish* is better than *finish* without *execution*; but that he who combines both, where occasion makes it desirable, shows himself master of the mechanical part of his profession.

F.

FINISH. "Very great care to finish some parts of a picture is apt to injure the effect of others. It is apt, also, to weary the mind of the artist, and thereby injure the liberty of his hand. But, when finishing is united with freedom, when it is delicate and light, its effects (especially for cabinetpieces) cannot be too much appreciated." (*Art. Rep.*)

The Dutch and Flemish pictures are familiar illustrations of minute and often exquisite finish; as English and American painting finds us everyday-examples of the very reverse.

FIRST-PAINTING. See *Deadcoloring*.

FOOLS' PARADISE. “. . . If a painter were to execute a landscape or other subject in the full light of day, as he saw it looking through a prism, so that every object glowed with the hues of the rainbow, such a picture would present a beautiful fairy-scene, and be true, as respects colors, but false with regard to nature, and destitute of sentiment. It was this meretricious beauty that obtained for the prism the appellation of ‘Fools’ Paradise;’ and pictures painted with such effects may well merit the same appellation.” (FIELD.)

FOXY. A vicious excess of warmth in a picture produces what is called *foxiness*. The tints and tones of an artist, who without judgment attempts to imitate the glow of Titian, are very apt to be made *foxy*. This fault in coloring may likewise be the result of time in a picture in which the warmer colors have been used too freely. The origin of the term is evident, and is its best definition.

FRACAS. (Fr.) The French apply this word to express the *tumult* of certain scenes; as for example in battlepieces.

FRESCO. Painting on the mortar of a wall while it is yet wet,—that is, *fresh*, according to the Italian term. It was a common mode with the old frescopainters to glaze over parts of their frescoes after they had dried; and this was called painting *in secco*. It is of frequent mention in Cennino. *Frescopainting* is done in *distemper*.

The *intonaco* or *intonico*, which you will sometimes see

spoken of, in English writers, in reference to this mode of painting,* is the last or finishing coat of plaster, as the rough coat, over which it was spread, was called *arricciato*.

FRESCANTI. (pl. Ital.) Frescopainters.—The singular is *frescante*.

G.

✓ *GARANÇE*—is the French name for the *madder-root*. Hence their *laques de garance* are our *madder-lakes*. The Italian term for madder is *robbia*, probably from the Latin *rubia* (*tinctoria*), whence we have also in English, *Rubiate*, as another name for some of Field's lakes.

✓ *GENRE* (*Peintures de*)—is the absurd name (*genre* signifying merely *kund*), given by the French to pictures representing domestic groups, or scenes of familiar or vulgar life, such as the Dutch painters have delighted in.

✓ *GLAZING.* See Part II., Chapter v.

✓ *GRADATION.* Progression of tints by degrees, whether up or down the scale of light and dark. *Degradation* is the progression or scale downwards; so that it is well applied to the series of tints that mark the gradual indistinctness of color, and the enfeebling of the *clair-obscur*, in aerial-perspective. *Degradation* is always gra-

* Sir Humphry Davy (letter to Mr. Haydon, in the latter's *Lectures*) uses *intonaco* for any *plaster* to paint upon—I mean, whether a ground laid on panel, or a wall.

dation; but gradation is not necessarily degradation, for the former may be a step upward, while the latter is always a step downward.

This is the true distinction; but it is one that is rarely, if ever, observed; both terms being used indiscriminately to signify what in strictness can be expressed by *degradation* alone.

GRANDEUR. "*Grandeur of style* does not consist in the omission of all details, but in the judicious selection of the leading ones." (HAYDON.)

GRISAILLE. A term given by the French to *monochromatic* pictures, or paintings in *clairobscur*, of which the single color is gray (*gris*). In former times, as appears by their older vocabularies, they gave in like manner the name *cirage* to one in which the color was yellow; (*cire*, wax.) See *Chiaroscuro*.

GROTESQUES. These are the familiar ornaments better known as *Arabesques*. They are said to have derived this name from their having been found in certain grottoes (*grotte*) by Giovanni da Udine, a pupil of Raphael's, who, with Giulio Romano, and others, assisted his master in the decoration of the *Loggie* (a sort of exposed galleries, or covered balconies open at the side and supported by slender pillars), that are without the Vatican. They are in fact of very ancient origin, being found on the painted vases of ancient Etruria—the same stalks and leaves (whence the Italians call them *fogliami grotteschi*, as well

as *grotteschi* simply), with ugly and designedly distorted human faces or masks, interspersed and connected with the foliage as if they grew out of it, etc., just as we see them in modern art, though infinitely bettered in every point of grace by the elegant invention of Raphael. These sorts of ornaments were greatly in vogue with the painters of his day, the *cinquecentisti*, as the Italians call them from their epoch.

GUMTION. How such a word as this ever got footing in a liberal art it would be difficult to imagine, did we not know that the names of things are not always the result of choice, but often of mere caprice, freak, or accident, and that the illiterate and unrefined have as often the giving of them as better godfathers. Chemistry has her high-sounding nomenclature, and a nomenclature too that is explicit, and when she tells the artist that such a pigment is the Protoxide, Deutoxide, or Tritoxide, or the Sulphuret or Hydrocyanate of such a metal, if educated he knows at once what it is, and even if illiterate, the meaning of the phrases once understood, he never afterwards mistakes them when prefixed to other metals; while even Heraldry has made her jargon so sonorous that it is attractive in itself, seeming to ennoble inutility and to give a quasi-sublimity to nonsense: but the art of the painter, the art that imitates the handiwork of God, and makes, literally *out of the dust of the earth*, an all but living image of the most beautiful and intricate result of His creation, this art degrades its elements and mystifies its principles with terms that seem

to come of the same family as the cant of the prizefighter, and that have no redeeming lucidness of meaning and no fixedness of construction, which are, in fact, vulgarity without expression, and jargon without sound.

I might easily prove, and without subtilizing, that there is a greater evil in this barbarous phraseology than its un-serviceableness and the discredit it throws upon the art, and that, the offspring of a frivolous and gross taste, it reacts with pernicious effect upon the growth of good taste and sedate judgment; but I forbear.

The nature of the material which recommends itself by the euphonious and classical title I have eulogized, will be found described in Chapter xiii., of Part I.

H.

HANDLING—is the manner in which an artist uses his pencil, his *manipulation*, as seen in the execution of his picture. The French use *faire* in a like technical sense.

HARD—is used either of design or coloring; thus an outline that cuts too sharply on the ground of the object is said to be *hard* (see *Dry* and *Decided*); but the term is more often employed, especially when applied to the whole of a picture, to denote a want of tenderness, modesty, and truth, in the coloring. Hardness is often the result of a laborious effort to display *high-finish*ing.

HATCHING—is laying on the strokes of the crayon or

graver in parallel lines, which in the shadow-parts are crossed by other parallel lines (called *counterhatching*, when a term is used) at angles more or less acute according to the depth of the shade, etc. It is also used in miniature, and there, as in drawing and engraving, is the most masterly, when well executed, and always the most masculine manner. Some of the old frescoes are *hatched* in the shadows.

✓ **HEIGHTEN.** To *heighten* a tint is to give it more vivacity and brightness, that is, to render it lighter of tone; which is done by opaque colors, that reflect the light. We do not say, to heighten a *shadow*, but to *enforce* it; *heightening* expressing an ascent upon the scale of Bright and Dark, if we consider (as, I may say, is natural) the bright or light as the *upper* tones of the *Clairobscure*. See *Enforce*.

✓ **HIGH ART.** The Epic of Painting.

. . . "About 2280 years after Apelles and Zeuxis lived, comes an English portraitpainter [Reynolds], as a painter of '*high art*' grossly deficient, conjecturing they [the Greeks] could not be great in extensive compositions, because the painted walls of private houses in a provincial city of Rome [Pompeii] gave no evidence of such excellence, though executed 500 years after the greater eras of Greek perfection! It is more than absurd, it is not to be read with patience."

Before the Elgin Marbles were received, "The poor student went abroad to be bewildered, and came back more

bewildered than when he set out ; the portraitpainter, the low-life painter, and the landscapepainter, coming daily and habitually from life, of course hated *High Art* ; for, as then practised, they saw nothing to remind them of Nature (which they saw everyday) in anything done.—This was the state of things when these divine things came,—and the error was in the principle laid down, that the higher walk of art addressed the mind ; the lower, the eye ; and that the union of the two was incompatible : whereas, the true principle surely was, that both styles addressed the mind through the eye, but in different ways ; the one making the imitation of the actual substance the great object of pleasure only ; the other (the high walk) making the imitation of the object with more selection the means of conveying a beautiful expression, a fine form, or a grand idea with greater power ; the imitation, though more select, not less real or effective as an imitation.” (HAYDON.)

HISTORY. Nothing can be more indefinite, even in the indefinite phraseology of painting, than this term. We say a portraitpainter, a landscapepainter, a painter of familiar life ; and the *painter of history* has under his branch of the art all the rest. All the degrees of *high art* fall under this comprehensive term, *History* : it is no matter whether the subject be fabulous or not ; so that it requires in its execution, and gives display to the nobler characteristics of the art, and the excellencies most difficult of attainment in the artist, and therefore generally the *Ideal*, it is *History*. Seeing this difficulty, which is the same in other

languages as in our own, M. de Montabert asks, What hinders from using the phrase "*megalographic painter*, or painter of great subjects,* just as we say, miniature-painter?" It must be answered that, apart from the fact that new words of such a form, though they sound simple enough to scholars, carry with them for ordinary ears a tone of inflation or bombast, the common term has been made impregnable in its position from the force of long custom,

—"quem penes arbitrium est et jus et norma loquendi."

Megalography, which M. de Montabert introduces in his dictionary, is of course liable to the same objection of impracticability.

✓ "HOUDING. With the Dutch and Flemings, this word expresses the maintenance of the various accords. They say, 'there is *houding* in this picture,' meaning that the artist has preserved therein accordance and harmony." (DE MONTABERT.)

✓ HORIZONTAL LINE. In Perspective:—a line that marks the horizon, or place of the supposed horizon, and which is always on a level with the eye.

For the convenience of the student, I will group together the remaining definitions I have to give on these particulars of Design. They are merely definitions, however, *to assist his reading*; their application must be learned

* After Vitruvius' word, *megalographia*; painting, as its inventor defines it, whose theme is the whole scope of mythology.

from some treatise on Perspective.—The point in the Horizontal Line directly opposite the eye, and which in fact represents the place of the eye, is the *Point of Sight*, and the ray that issuing from the eye terminates in this point, and forms a right angle with the Horizontal Line, and is consequently perpendicular to the plane of the picture, is called the *Principal Visual-Ray*, or simply *Principal Ray*; and the *Point of Distance* is the actual distance of the eye from the plane of the picture, as measured on the Horizontal Line from the Point of Sight. *Vanishing-Points* are the points in which parallel lines converge perspectively, which points in *level* planes are in the Horizontal Line, viz., either the Point of Sight itself, or more or less distant from it according to the position of the observer. When owing to the obliquity of the surface these converging points do not meet in the Horizontal Line, but above or below it, they are called *Accidental Points*, as I have already observed under that head.

HUE. The *hue* of an object is properly its color, whether simple or compounded, without reference to light or shade; whereas, *tint* is applied to all those varieties of color that are produced by the admixture of white, which gives them a greater or less degree of light; while *shade* indicates an addition of darkness to a color, simple or compounded, by means of black. But these distinctions, with the exception perhaps of *tint*, and not always that, are usually confounded. It is an accident indeed that is unavoidable, because of the carelessness of some speakers and writers,

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and the ignorance of others, and the force of habit in both ; but it not the less injures the precision of language, and thus helps to perplex instruction. See *Pigment*, and *Tone*.

In the correction of the Handbook, infinite pains was taken to guard against this confusion of terms ; but despite of going repeatedly over the proof of every sheet, without sparing time or regarding fatigue, several oversights (chiefly, in translated passages) were detected only when too late, the plates of the parts being then already cast.

I.

✓ IDEAL. *BEAU IDEAL*. (Fr.) Of this latter phrase, for which good taste and propriety will always substitute, in English, either *Ideal Beauty*, or, according to occasion, rejecting *beau*, which is not and never can be (*as an adjective*) English, *Ideal* simply,—this purely French phrase signifies the *Ideal Beautiful*, and one of these days will come to signify nothing at all, so far as its present application is concerned ; for the minds of artists are beginning to awake to the absurdity of supposing an attempt to represent nature by copying an abstract *idea*, as is ascribed to Phidias in the *execution* of his Jupiter, through the error of misinterpreting language that he never could have meant to apply but to his *conception* of the work while yet only in intention. *Ideal Beauty* then, or *the Ideal*, is a term which jealousy, ignorance, or a want of observation in

artists, have led them to apply to the consummate beauty of the antique statues, considering or affecting to consider these as exaggerations of beautiful nature, whereas they are but the ectypes of beautiful nature itself free from all commixture with nature that is not beautiful. That fine creation of Sir Edward Bulwer's, *Zanoni*, is true *Ideal Beauty*, a beauty of the moral man such as never did and never can exist; but in his external form, so far as not *idealized* by the expression of his semi-divine spirit, *Zanoni* has merely the beauty of perfect nature, such as is seen represented in the noblest of the Greek statues, such as has existed and may still exist in individual reality. And when I say that to want of observation may in part be ascribed the denial of this *reality*, I speak but according to my proper experience. More than once I have seen every part, that is so eminent in beauty in the ancient sculpture of the human form, from the forehead and nose (the most impressive of all) down to the feet, quite as perfect in existing nature, though never the whole united: what prevents me from believing that it may be found united? what from pronouncing such a union quite inconsequential so far as art is concerned? The sole difficulty is to preserve congruity; and over that difficulty Art should rise triumphant, as it did actually with Phidias and others of the best epochs of Grecian sculpture. This I say, thinking that the vulgar belief may be correct, that they did not form their standard from a single model, but from its completeness in artistic combination; yet do I hold that such a combination was not *necessary*. About eight years

✓

since, I turned from my path to follow through *Chiaja* at Naples a gentleman on horseback, who rode a creature more perfect (as it seemed to me) than any that was *ever* wrought in marble, because to all the exquisite beauty of the sculptured animal it added that which no sculpture can ever give, the beauty of the blood of young and vigorous *life*. It was, if I may venture the expression, a hero, a demigod, of an animal, Jupiter in a new transformation. I had left Rome and Florence but a month before ; but I had not been so moved *there*. Now it were absurd to say, that the same nature, that could mould a perfect creature in a horse, could not from time to time give being to a perfect man ; still more absurd to say that the brain and hand of a mere mortal could give a lesson to the Deity ; for to pronounce to be exaggeration what is in the same breath allowed to be perfection, is saying no less. Peter Van Laar saw but in creation men and women of proportions like his own (see *Bambochade*), or at least he cared to see no other : would it therefore follow that there were no men and women tall, well proportioned, agile, graceful, and of features capable of *grand repose*, because Peter was himself short, clumsy, heavy, awkward and grotesque ? He that uses his eyes, and takes not himself or his friends for a standard, will see enough of beauty around him (supposing him to have cultivated tastes and practised observation) to match, though piecemeal it is true, the very best that is divinity in the masterworks of Greece.* It may not be very irrel-

* The name of Peter Van Laar, who was of Holland, suggests a

evant to remind the reader, that, *in the world*, all elevated virtue (which is the beauty of the inner or moral man, his approach to *ideality*) is called *romance*, and that the few who venture to disclose it, or who suffer it to be known that they aim at its attainment, are designated (by the mild with a gentle compassion, half indulgent, half reproving, and by the rude with an off-hand, careless contempt) as *romantic*. Is the connection between the ethic and the graphic seen? Mr. Haydon, at least, would be at no loss to comprehend me.

· But enough. Under the impression that an article I had already written on this subject, and in which I adduced several instances of what is called *ideal beauty* that have fallen under my own eye, was too long for the vocabulary, I set to work to write this latter, and have found it to extend beyond my first intention to quite as objectionable a length.—See *Bambochade*; the note, pp. 326–328.

IMITATE. I take, from the vocabulary of a well known French treatise on miniature published at the Hague in 1708, the following excellent maxim: “When it is said that we must *imitate* the antique, or the manner of such a master, it is not meant that we should copy line for line what is painted or designed, or what is sculptured, but that we are to form for ourselves a like idea, and work upon the same principles, and in the same taste.” *Read,*

ready definition of the *Ideal* in painting, which is by indicating its reverse,—the *design* of the Dutch school.

mark, learn, and inwardly digest this : it is the principle of true excellence.

To IMPASTE. (*impastare*, Ital., *empâter*, Fr.) To paint with thick color. See Chapter vii., Part II.

IMPASTING. (*impastatura*, etc., Ital. *empâtement*, Fr.) Thick-painting.—A better word than this participial substantive would be *Impastation* ; but I believe that this word is confined with us, as in French, to the art of the plastician.

The Italians use their analogous words as in *impasto*, below ; and the French employ their *empâtement* at times with a similar breadth of meaning, which is the mode in which the Flemish connoisseur De Burtin uses it in the passage I have translated from him, in Chapter x., Part II., where I have rendered the phrase by a circumlocution.

IMPASTO. (Ital.) This is what in English is called *Surface*, though the Italian word is quite as often used. It expresses the appearance, arising from the manner, good or bad, common or peculiar, of laying on or spreading the colors, which is presented by the *paint* of a picture regarded without reference to light or dark, hue, tint, or shade ; though not without consideration of the nature of the object represented,—for this will materially vary it with any skilful artist. We say a good or bad *impasto*, thick or thin *impasto*, solid, meagre, rich, poor, labored *impasto*, etc., etc. But if you use this word instead of *surface*, do not say for it *impasta*, nor *impastura* for *impas-*

tatura, which is used in the same manner : “*impastura*” (an instance of which unlucky misapplication you will see in a letter from a lady-artist, published at the end of Hayter’s *Perspective*) means the *pastern* of a horse ; and “*impasta*” is the feminine of the adjective *impasto*,—*unfed*, *without food*. Such errors are easily fallen into for want of attention. Many years ago an Italian gentleman of great accomplishments expressed to the writer his surprise that Milton, who was an Italian *scholar*, should have written *Il Penseroso* when there is no such word as *penseroso* in the language, though it has *pensieroso* and *pensoso*.

To return, and to conclude. Mr. Haydon, whom I have often quoted, I trust to the advantage of the pupil, says : “The feeling for a *surface* cannot be taught ; it is *intuitive* ; and is *visible in the very first essay*.” An incontestible truth ; though it would not seem to have been thought so in the time of Reynolds.

INCARNADINE. (*incarnadin*, Fr.) Of the rose-tint of flesh.—The Italian corresponding epithet is *Incar-natino* ; from which might be formed, and it seems to me with propriety, *resting* on the Horatian maxim (*semper licuit*, etc.), an excellent synonym of fine tone for the purpose of the poet, and not unuseful to the painter.

INCARNATE. (*incarnat*, Fr., *incarnato*, Ital.) Johnson tells us that this word is used in Scotland for a “*deep red color*, from its resemblance to a flesh-color.” He should have written rather, *rose-red*. We know not that it is a

word used by English artists ; but it is certainly useful ; and either in this form, or in that of *incarnadine* (which see above), such an adjective is necessary. The French however distinguish them, making *incarnate* to express a color between the hue of a cherry and that of a rose, while *incarnadine* denotes the same color, but of a feebler tone.

✓ *INGANNI.* (Ital.) Deceptions, petty illusions, in painting. The story of Zeuxis and the Grapes furnishes a familiar instance. To aim seriously to produce such effects is certainly the mark of littleness of soul, of a vanity that is "tickled with a straw," and is likewise to mistake the true end of painting.

✓ *INTAGLIO.* (Ital.) The Italians use this term to express any kind of *engraving*, any work that is cut in, *intagliated*, so to speak, in metal, wood, or other suitable material, with the chisel, graver, aquafortis, etc., excluding, however, from their *intagliatori*, sculptors (*scultori*). In English the word is adopted to signify exclusively an engraving in gems, in which the figure or figures are cut hollow. Thus the *intaglio* is the reverse of the *cammeo* ; and the crest upon your seal is properly, even in English, an *intaglio*. But the word has come to be applied, distinctively, to antique gems cut hollow, and is rarely ever used for a modern anaglyph. See *Cammeo*.

✓ *INTONACO.* See *Fresco*.

✓ *INTONE.* See *Tone*.

ISABELLE. (Fr.) This word is occasionally used ✓ by English writers to express ludicrously yet politely a dingy, dirty yellow-white. According to M. de Montabert, *an isabelle horse* (to which animal the epithet is particularly applied) is nearly of the color of *coffee-and-milk*. The color, *isabelle*, “seems then to be composed of light violet and light orange, or, if you please, of yellow ochre, violet lake, and white.”

The Italians have the epithet, *sauro* ; from which the French get their *saure*, and we ultimately perhaps our *sorel*. It is applied in like manner to the coat of a horse, and they say as we do, “*sauro chiaro*,” *bright sorel*, “*sauro abbruciato*,” *dark (burnt) sorel*, and define it as a hue between a brown or dark gray, and tawny. The corresponding term in French for *sauro* is *alezan*, which is also confined to horses, and answers exactly to our *sorel*. Finally, the Italians, while they say *un bel cavallo sauro*, as the French do *un bel isabelle*, and as we might, but do not, *a fine horse, an isabelle*,—*a beautiful isabelle*, and the like, use also *isabella sauro*, as we might, very happily, say *an isabelle sorel*, or better, *an isabel sorel*, to indicate a *yellow-brownish white*, or, in the expressive phrase of M. de Montabert, “*couleur café au lait*,” a color like mingled coffee and milk.

L.

LABORED. Said, disparagingly, of a work in which ✓

the pains that has been taken is too perceptible. The French say *stenté*, after the Italian *stentato*.

✓ LAME—is said of a figure in whose members the harmony of proportion, and proportion itself, have been neglected.

✓ LARGE. —See *Breadth*.

✓ LAYFIGURE ; LAYMAN. Mannekin—(which see). See Chapter xxii., Part I.

✓ LAZULINE. Another name for *Ultramarine*, as made of the lazulite ; and, I may add, a name even more euphonious, and perfectly expressive, which “ultramarine,” as I have shown in the treatise (Chapter ii., Part I.), is not at all.

✓ LAZZI,—in Italian, are the buffoonery, or Tom-fool gesticulations, which low comedians have in all times employed to excite the laughter of the vulgar part of the spectators. *Lazzi* may therefore be used figuratively to express—what anyone may see in but too many pieces of every Exhibition.

M. de Montabert, however, thus defines the word, and explains more mildly its figurative use in the language of the artist : “*Lazzi*, an Italian word which signifies the mute play of a valet of comedy.* The phrases, *painter* and *painting of lazzi*, have been used for *painting of routine, of commonplaces, of manner and not of sentiment*.”

* This is its sense as a *French* word. See the Dictionary of the Academy.

In whatever sense it be used, it seems an inadvertence on the part of that philosophical and critical author, to have written *lazzi*, while considering the word "Italian;" for *lazzi* is in itself a noun of the plural number, and is not deficient in the regular singular, *lazzo*.

You may say therefore with perfect propriety: "What a degradation of the art! this picture is a mere *lazzo*;" or, "It is to be regretted, that, with such a pencil, this painter should have wasted his time on mere *lazzi*: such low and trivial subjects find no proper place in an art, that rarely admits the comic without loss, not only of dignity but of interest."

LICKED—a *vulgar* but significant epithet, applied to a painting in which a hard, uniform, and labored smoothness, and generally without solidity, always without *art*, has been mistaken for *finish*. The French use the same expression (*léché*), and sometimes the Italians also (*leccato*). It is a very strong and contemptuous phrase, and is only to be used (*if used at all*) of a painting that betrays a positive want both of art and taste.

LINEAR-PERSPECTIVE. See *Aerial-perspective*.

LOADING. See *Charging*.

LOCAL. The *local color* of any object is the general and (so to speak) inherent color of the object, unmodified by light or shade, demitint or reflection, by the atmosphere in perspective, or in short by any accident whatever.

M.

MACHINE. *Grande Machine* (Great Machine) is the strange and seemingly cant-name which the French give to a great picture, too often without regard to its merit ; for with them, as with other people, *grandeur* means frequently nothing more than geometrical extent.

MANIKIN ; MANNEKIN. (*mannequin*, Fr.) Lay-figure ; and, in the older English writers, *Layman*. See Chapter xxii., Part I. As *manikin* is also used in general language (by Shakspeare, *c. g.*), as a ludicrous diminutive of *man*, it becomes doubly significant.

MAQUETTE. "*Marquettes*," says De Montabert "and not *maquettes* ; little loaves of wax. The little figures modeled in clay by painters, for their pictures, are called *marquettes*, a name derived from those which are modeled in wax."

MASSES. If you consider a picture as made up of a number of principal parts, which parts are the aggregate or assemblage of minor parts, those principal parts are what are called the *masses*, as the minor parts are the *details*. And to *mass* a part, is to reject those minutiae which seem to cut it up into little pieces. Thus, to adopt the illustration afforded by the passage cited under *Breadth*, if you take the forearm as it is presented by a skilful dissector, when he has stripped it of the integu-

ments, and *cleaned up* (as, if we forget not our quondam lessons, the act is termed) each individual muscle, you will see as it were a bundle of tapering bands of flesh, whether you view the arm inside, outside, or laterally, but appearing more numerous on the outside. Now, if you represent all of these muscles with equal anatomical distinctness, merely veiling their joint protuberances with a skin, you fall into the error of Michelangelo; if, on the contrary, you give prominence only to the principal, the result will be to sink the details and bring forward the *mass*; and this is called *massing* the part, and is in fact imitating *nature*, not *anatomy*. (See *Breadth*.) It is also said of the management of the *clairobscur*, and of the coloring.—For anything like a skilful application of this great principle of grandeur, practice and enlightened observation must be added to diligent study: it can therefore never be expected in a novice.

MEALY—is said of colors that appear as if they had been sprinkled with meal or covered with a white dust, and of course dull and faded, both in light and shadow. The French adopt the same easy metaphor.

MEDIUM. The name given to a *vehicle* that is intended to enable the artist to combine the advantages of both oil and water painting. Of this kind was the foul, opaque mixture sold in this city some few years since under the imposing name of “Van Eyck’s *Glass Medium*,” (*borax* being one of the ingredients).—*Medium* is a term

borrowed from chemistry, where it signifies a body whose addition to two others, that of themselves have no affinity, causes them to combine; as the alkali which produces the union of water and fat or oil, in the compound, soap.

METOPE. (*metopa* : VITRUV.) The Doric frieze is divided at equal intervals by ornaments called triglyphs, consisting of two vertical channels, or glyphs, with two half-channels at the sides, separated from each other and from the half-channels by three plane surfaces. The square space between each two of these triglyphs is called a *metope*, and is ornamented variously by figures. The *metopes* of the Parthenon represent the contests of the Centaurs with the companions of Theseus, and are supposed by Visconti and others to have been in many instances touched by the hand of Phidias himself, under whose superintendence all the reliefs of the temple are known to have been chiseled. These form part of the famous *Elgin Marbles*; and hence their frequent mention by artist-writers.

MEZZORILIEVO. (Ital.) See RELIEF.

MINIATURIST. (*miniaturiste*, Fr.) Miniaturepainter.

MINUTE. A measure of subdivision for the parts or divisions into which artists distribute, for artistic measurement, the human body. It is, however, quite indeterminate, and therefore can convey no fixed idea of dimension. Thus the Italian designers (as Morghen) will divide the

head into twelve parts, and each part into six minutes, whereas the more usual division with English artists is of *four parts*, and *twelve minutes* to each part. Some painters instead of *minute* adopt *module*, the term of the architects, which is the same thing.

MODEL. "It is important not to employ indifferently the word *model*. When we say *the great models*, we are readily understood; but, when we say *the model*, it remains to show whether the model be an *archetype* that we propose to copy, or only an *individual* whom we design to embellish while imitating him. When we say *the individual model*, we give it clearly to be understood that the question is of a living model. Therefore, to design *after the model* means quite as much after a statue of plaster, as after a living individual. We should then explain ourselves, and say, *after the living model*, or *individual model*, or again, *after a model-archetype*." (DE MONTABERT.)

MODULE. See *Minute*.

MONOCHROMATIC, or MONOCHROÏC, (which latter is the word with Aristotle.) Of one color. Said of a certain kind of paintings (see *Chiaroscuro*); though the epithet is capable of more extension, as in fact an engraving, for example, or a crayon-drawing, may be very properly styled *monochromatic*.

In the same kind of phrase, painting with a plurality of colors has in contradistinction been termed *polychromatic*; which might have read, *polychroïc*.

So we might say, with equal propriety, on occasion, *dichroïc* or *dichromic* (of two colors, or having a double color); *poikilochroïc* (of various colors, variegated). Any such term, when introduced with due modesty, and only on a proper occasion, might be added from the Greek, which, from the peculiar genius of the language, is inexhaustible in compound-epithets. Thus we might say *rodochroïc* (though it is not so beautiful as our *rosycolored* and *roseate*), and *psapharochroïc*, which, on occasions when it would not be out of keeping, that is, where the word would not be too *big* for its companions, might happily take the place of *dirty*, and of the less vulgar epithet *foul*, in *color*.

MORBIDEZZA. A word which the Italians use to express that quality in coloring that gives at once the softness, pulpiness, suppleness, and tender smoothness of flesh. Thus the adjective *morbido*, which signifies *soft, tender*, is made, as a term of painting, synonymous with *carnoso*, (literally, *fleshy*) and *pastoso*, (literally *paste-like, that may be kneaded like paste*).

As its sense is opposed to all crudeness, and hardness, *morbidezza* corresponds, though not perfectly, with our *mellowness*, which is a word of similar (but more general) application, and, in so far as it is figurative, of greater power.

The French too use the word *morbidesse* (borrowed from the above Italian term), and the corresponding adjective *morbide*. Thus Bouvier: and his explanatory comment

on the word renders its sense and application with great clearness. "The carnations," he says, "of a young woman of very fair and fresh complexion, and those of a fine child, have a great deal of *morbidesse* : they seem to the eye as though they would be soft and velvety if touched."

MORDORE. The French give this name to a color "demi-obscure, in which orange is predominant."

MOSAIC. (*mosaïque*, Fr., *musaico*, Ital.) The remote derivation of this word, which is of Latin origin, seems to be *musivum* (sc. *opus*), neuter of the adjective *musivus*, the same as *museus*, from *musa*, muse. The term therefore does not indicate the nature of the materials used, as is said to have been the case with the Greeks that introduced the art to the Romans,—their word for *musiva* (mosaics) being, according to the learned, *psephotheteta*, and for *musivarii* (workers in mosaic) *psephothetai*, from *psephos* (*pebble*, and the like) and the derivatives of *tithemai* (the verb, *to place*, etc.),—but simply their exact and harmonious adaptation. A *mosaic* is an ornamental work consisting of a number of cubes of various colored stone, colored glass, or other suitable material, more or less diminutive, imbedded in a composite cement, and susceptible of receiving a uniform and, where requisite, a polished surface, which, as the cubes are of equal color throughout, may be renewed from time to time without difficulty. The size of the work is not considered in this definition ; whether the pavement of a palace, or the brooch for a lady's breast,

it is still a mosaic ; nor yet is the pictorial effect of the colored surface which makes the embellishment ; for this may represent figures of animate or inanimate objects, or no determinate figures at all. It was an ornament in great request by the luxurious of olden Rome, especially in the time of the emperors, for the decoration of every kind of edifice ; and to this day they continue to discover in the ruins of the imperial baths and elsewhere magnificent specimens, and in the finest preservation. In Pompeii mosaic pavements may be said to have been universal.

Revived in modern times, its most important use was the imitation of the works of the epic painter, and the fifth epoch of the Roman school was, according to Lanzi, the period when the art was in its greatest perfection. The basilic of St. Peter presents sufficient evidence that cost was not considered in the desire to possess these imperishable copies of valuable pictures. And though there are men who can turn from the Transfiguration of Raphael to look with patience at its imitation in mosaic, it is this character of extreme solidity that strikes me as its sole recommendation for *such* purposes. Who indeed can reflect, without a beating of the heart, on what might have been the fortune of modern art, had Apelles and his great compeers had their best pictures thus copied in materials that defy the ordinary agents of destruction ?

Mosaics are called by the Italians, *musaici* ; *lavori a musaico* ; *opere musaiche*, etc.

MOSAICIST. (*mosaïciste*, Fr.) Painter in mosaic.

N.

NAKED. Though this and *nude* are precisely the same word in different shapes, yet, in art, custom seems to have drawn a distinction between them, the former being so used as generally to convey disapprobation, which the less familiar Latin form does not.* The distinction however, if invariably maintained, might be made very useful; and to follow it, I may remark, that many figures that are partially clothed are often more *naked* than those that are perfectly *nude*.

NEGATIVE, }
NEUTRAL, } as applied to colors. See *Positive*.

* Indeed it is a very common though curious effect of mental association, that certain images are perfectly revolting when clothed in their familiar name, which put into a stranger dress give offence to nobody. There are certain ideas that in the plain and primitive language of the vulgar never pass the lips of a man of refinement, that he would blush to present in such a shape even to his own imagination, and that in such a shape he has never dreamed of giving utterance to, if a noble spirit, even in his boyhood; but drape them after a politer fashion, and your man of refinement hesitates no longer. So much are grossness, indecency, lubricity, vice even, not only *mollified, by a phrase*, but made to lose a great part, sometimes the whole, of their real character—in the eyes of the world. And to return, ere I commit myself, it is thus that if you say of a picture, The figures in it are all *naked*, ten to one you will startle half your hearers, and the women among them will be afraid to visit it, but merely say that they are *nude*, and no one dreams of impropriety.

✓ **NIMBUS.** The old and the classical name for what in more modern art has been called *Glory*; to wit, the luminous ring, whether broad or slender, radiated or open, or the circular disk, which crowns the head of a saint or of a divine personage, sometimes very improperly, in pictures.

This is not, as might be supposed, an invention of pious Christians, but, like almost all the observances of the Romish Church, a pure inheritance from the idolatry of heathenism. The Greeks, in order to protect their statues (from the filth of birds, as we are told, and doubtless also from the weather), put on the head a dish of metal, which from its shape they called *meniscus* (a crescent or imperfect moon, from *mene*, moon: Aristophanes, indeed, uses *mene* itself), and which we may suppose to have resembled in form, as in effect, the broad brim of a Leghorn hat. This awkward contrivance came at last to be considered an attribute of the deities and deified heroes whose images it shadowed; and, adopted by the Romans, it took the name of *nimbus* (which in one of its primitive senses signifies a *cloud*) as representing perhaps that luminous atmosphere (the "*nubes divina*" of Servius) with which it seems natural to invest the presence of divinity, and of which the poets have made such graphic use, as is seen in the—"pura per noctem *in luce refulsit* Alma parens, *confessa deam*" of Virgil. Thus, that Raphael of the poets describes Minerva, as

. . . "*nimbo effulgens et Gorgone sæva*;"

In cloud effulgent and with Gorgon dire:

which the old commentators, who were neither poets nor painters, would seem to consider as indicating a facsimile of the *nimbus* of artists (though, it is true, Virgil *might* have had his eye upon such an image). However, to finish the history of the *glory*, Isidore, who speaks also of the *nimbus* of the painters, tells us that this name was likewise given to a gold-embroidered band, worn by women on their foreheads,—to make that part appear fashionably smaller, as Arnobius (cited by the commentators on Plautus) intimates, classing it with the other ladylike vanities of boring their ears, and adding depth and darkness to their eyes by paint, as the coquettes of the East (and of some other places) do to this day. Hence one of Plautus's women of bad life is described as *nimbata*, wearing a *nimbus*. “To such base uses may we come at last, Horatio !”

It is a wonder to me that with all his technical phrases the painter has never thought of adopting *nimb*,—not that such a monosyllable would have anything to recommend it, apart from its derivation and definiteness.

O.

OILING-OUT. Applying oil to the colors when dry, in order to bring them out in their proper tone, or to restore their transparency and brilliancy when dull: in a word, varnishing with simple oil.

OLIVE. The darkest of the *tertiary* colors; being composed of *purple* and *green*.

✓ OLYMPIAD. With the Greeks a period of four years, at the end of which time, that is every fifth year, they assembled at Olympia, to celebrate the games thence called, in honor of Jove. By remembering that the first year of the first olympiad is 776 before Christ, you will be enabled to read the history of Greek art with a sufficiently clear understanding of the dates.

P.

✓ PASTEL-PAINTING. Crayonpainting. The pencils of colors, that with us and the English obtain the name of *crayons* from their form, are called by the French *pastels* from their composition. The Italians say, and for a like reason, *pastelli*, which is probably the origin of the French word ; and *pastello* is a diminutive of *pasta*, paste.

Pastel-painting is quite modern ; its date going back not much over a century and a half, or 1685.

✓ PASTICHE. (*pastiche*, Fr., *pasticcio*, Ital.) "A name given to the pictures which painters sometimes make in imitation of certain other painters, whose manner they copy so well that the imitation is often attributed to the painter imitated. A great many *pastiches* have been made of Teniers, and Teniers himself was the most skilful painter of *pastiches*." (DE MONTAB.) *Pasticcio* is, literally, our word *pasty*.*

* It is likewise a term of musical artists, and is applied by the Italians to a composition, whether petty opera, or otherwise,

Pastiche has become naturalized in the language of English art, yet its plural is a little awkward. As it will therefore always have something of a foreign sound, it may be more eligible to use the Italian word, when requiring the plural number, and say *pasticci*. Dr. Raspe indeed used also its singular, and made a very good compound with it. "Those treacherous *pasticcio-painters*," he writes, "who make Raphaels, Correggios, and Paul-Vero-neses by the dozen." Still, *pastich-painters* would have looked and sounded much more English.

PATINA—originally used to signify the rust or mold, the "veneranda rubigo," with which time, the atmosphere, or long inhumation, have coated so many of the remains of ancient art in bronze and marble, was then applied to designate likewise the supposed effects of time on the surface of pictures, an appearance, whether of varnish or crust, that is known to be quite as often fabrication as the green mold on the little bronzes, which are manufactured by wholesale for the especial benefit of travellers in Italy.

PIGMENT. The language of art would be greatly improved in the important point of precision, and consequently in perspicuity, if this word, or even its vulgar synonym, *paint*, were used on all occasions where it was made up of various pieces of various authors, or a hotchpotch of divers musical fragments (*pot-pourri*). In fact there is no limit, other than that set by good sense, to the figurative application of all such terms in any language. They are of the class of what may be termed *natural metaphors*.

meant to imply the substance itself that gives the color. But we have chosen to follow the lead of languages less copious than our own; and, rich in *three* words, two of which have but a single definite meaning, while the third is used with a various application, we have thoughtlessly abandoned this advantage, and adhered almost exclusively to the one word that is indefinite. It is a natural error, however, that cannot be condemned by the philologist, however it may be regretted by the *didactician*.

✓ PLASTICIAN. (*plasticien*, Fr.) A modeler in plaster, or in any other *plastic* substance (*clay*, *wax*, etc.) that may be used in the art called *plāstic*. Pliny's term for plastician is *plasta*. *Plastes* (which is pure Greek) is also used by Latin writers; and the art itself was called *plastice*.

✓ POINT OF DISTANCE. } See *Horizontal Line*.
POINT OF SIGHT. }

✓ POLYCHROMATIC. See *Monochromatic*.

✓ PORTCRAYON. (*porte-crayon*, Fr.) The artist's instrument for holding his chalks or crayons.—The French use the word also for what we call a *pencilcase*; and it is very foolishly innovated in English, since we have a word of our own much better for our service in every respect; that is,—*crayon-holder*; *porte-crayon* means no more. The Italians have also their vernacular term, *matitatojo* (from *matita*, crayon).

✓ POSITIVE. Any of the *primary* colors, or any com-

bination of them or of their compounds in which a predominating hue is to be distinguished, is called a *positive* color; as any combination that produces neutrality makes what are called *neutrals* or *negative colors*.

PRIMARY. Those colors which cannot themselves be made by any combination of others, yet from whose combination all others in nature are derived, are called *primary* colors. They are YELLOW, RED, and BLUE. The combination of any two of them produces the *secondaries*; which are *Orange*, *Purple*, and *Green*. And from the union of any two of these secondaries is derived again the class of *tertiary* colors; *Citrine*, *Olive*, *Russet*. The *primaries* are also called the *primitive colors*, and again *entire colors*, and yet again *virgin colors*; and they may further be termed the *mother-colors* (*couleurs-mères*): all of which appellations imply,—either their elementary character; or their simplicity and purity, as opposed to colors in any way mixed or broken; or finally their power of originating, by intercombination, all the other colors, and hues, or, by the addition of either the neutral *white* or the neutral *black*, which are the extremes of light and dark, every tint and every shade.

PRIMITIVE colors. See *Primary*.

PRINCIPAL RAY. (A term of Perspective.) See *Horizontal Line*.

Primary - Yellow Red Blue
 Secondary - Orange Purple Green
 Tertiary - Citrine Olive Russet
 Neutral Black - Neutral White

R.

REDUCTION. The usual, as well as the simplest method, of reducing in the copy of a picture the size of the original, so as to preserve its exact proportions in delineation, is by means of threads, fastened to the four sides of the frame on which the canvas is stretched, and crossing each other in vertical and horizontal lines at right angles, so as to form a number of perfect squares. Now the squares of the network, thus formed, being made, on the canvas of the intended copy, in such proportion to the squares on the original, as the whole surface of the original bears to the whole surface of the canvas of the copy, the contours of the objects which are drawn in imitation of those of the original, *square for square*, will of course be the diminished or reduced counterpart of the latter.

And so, by the same contrivance, a copy may be made either larger than the original picture, or its exact counterpart.

Of course, as the only requisite for such a performance is mechanical facility, it is not to be practised by a student who aims, while copying, at improvement in design; but where time and labor are the chief consideration, the above method, like others of similar object, is useful to save both, and has been at all times in great favor with artists.

RELIEF. (*relief*, Fr., *rilievo*, Ital.) The same disregard of purity that has made *belles-lettres*, without the

least necessity, a word of the English language, has likewise incorporated, along with a multitude of other barbarisms, the French term of art, *bas-relief*; which has maintained its place, notwithstanding the difficulty that attends its pronunciation in the midst of English words (where it must either stand in its proper character as an alien, or take, as naturalized, a barbarous and *unmeaning* sound), and despite of the anomaly it presents, from the fact that its sister-term, *high-relief* (never *haut-relief*, though often *alto rilievo*), is pure English. The French, more jealous of the purity of their national tongue, translate the Italian phrases of the sculptor, and write *bas-relief*, *haut-relief*, *demi-relief*, and (with the prepositions *de* and *en*) *tout relief*, or still more vernacularly, *en* or *de ronde bosse*. Let us then imitate so good a pattern, and let the vocabulary stand, without affectation (*purism*), with exact propriety, with perfect neatness, and greatly increased significance, as follows:

Italian :	French :	English :
BASSORILIEVO ;	<i>Bas-relief</i> ;	LOW-RELIEF.
MEZZORILIEVO ;	<i>Demi-relief</i> ;	HALF-RELIEF.
ALTO RILIEVO ;	<i>Haut-relief</i> ;	HIGH-RELIEF.
DI TUTTO RILIEVO ;	<i>En tout relief</i> ;	IN FULL RE-
DI PIENO RILIEVO ;	<i>En plein relief</i> ;	LIEF.

If you prefer the Italian terms, do not say *relievo* but *rilievo*: *relievo* is not Tuscan. In the plural, write, and say, *bassirilievi* (or *bassi-rilievi*), *alti rilievi*, etc., not *basso-rilievi* and the like.

Fatto di bellissimo rilievo (Borgh.): Of the finest relief.

✓

REFLECTIONS, or } Consult the treatise, under the
 REFLEXES. }
 proper head.

RETOUCHING. Going over a part that is apparently finished, but with which the painter is dissatisfied. This is done, not unfrequently, even after the completion of the picture ; sometimes without removing the varnish. Nay, fastidious painters have not hesitated, even after years have elapsed, to retouch a favorite picture in parts that they see, or fancy, are susceptible of improvement, though the consequence is frequently a discordance of tone, from the change which in time takes place in these tints that are set to the key of the general coloring, now become (in tuner's phrase) *flat*. And it is to the detection of this latter kind of *retouches*, as well as of those which are made in the fitting-up (it were a sin to call it, in all cases, *restoration*) of old or damaged paintings, especially those that are meant to come under the hammer, that the would-be connoisseur is particularly careful to direct his scrutiny. Nothing can be more amusing, than, at a public-sale of newly imported Correggios, Rubenses, and other manufactures of high name, to hear one of these picture-men, who are more familiar with the mechanical part of the art, than with its principles or theory, on going up with his nose close to some notable *pastiche*, exclaim with great contempt, "It has been *retouched* !" when perhaps it would have been as well to have ascertained in the first place whether the picture had ever been worth *retouching*.

The same term is also applied to the finishing-touches

given by eminent masters to works mainly executed by their pupils after the former's designs, and which, thus completed, were to pass as their own.

RONDE BOSSE. This is the idiomatic French for the more modern phrases *plein relief*, *tout relief*, *haut relief*. (See *Relief*.) *Dessiner d'après la bosse* is to design after some model of the sculptor or plastician. We have in English a corresponding vernacular phrase; *to draw*, or *study, from the round*. Neither of the expressions is considered elegant, in the respective languages to which they belong. Ours especially is little better than professional cant.

RUSSET. One of the *tertiary* colors. Its composition is of *orange* and *purple*.

S.

SACRIFICE. To *sacrifice* any part or color is to obscure or enfeeble it, for the sake of giving force, or vivacity, or expression, or in short of adding importance in any particular, to another part or color which for some good reason it is desirable to make either absolutely or comparatively principal. He who does not know how, or knowing cannot bring himself, to sacrifice the less to the greater merit, must never hope to become a great painter, or a great poet, or a great sculptor, or anything whatever that is great. The principle is the polity of life and art.

✓ **SBOZZO.** (Ital. ; same as *abbozzo*.) The first sketch or rude draught for a picture ; or even the clay model of the sculptor ; for Raph. Borghini uses the verb *abbozzare* to designate the act of fashioning the latter. *Sbozzo* is one of the very few words interpolated by Webb in his "Inquiry," (see *Clairobscure*) ; but I know not that it was unwisely done, seeing that the use of this word, in the sense that he employs it in, "rough draught for a painting," would make our nomenclature complete for the various steps of the painter towards the execution of his picture. Thus we should have *sbozzo* corresponding with the *croquis* of the French (see *Deadcoloring*), *sketch* for their *esquisse*, and *first-painting* or *deadcoloring* answering to *ébauche*.

The innovator of this convenient term uses it in the plural, writing it *sbozzo's*, in the vicious mode too common in our language, whose grammar, and grammatical forms, are but little regarded by its writers, both English and English-American. If you keep it Italian, say *sbozzi* in the plural ; but if you choose to consider it English, do not adopt the form of the genitive singular, but write either *sbozzoes* or *sbozzos*.

✓ **SCHEMA.** "A word employed by the German school, to express the beauty which is beyond the image, the supreme beauty which our finest models or master-pieces leave us only to suppose, and towards which all men aspire." (DE MONTABERT.) This is nobly said.

✓ **SCUMBLE.** *Scumbling* might be defined, in two words

(but that they are contradictory), *opaque glazing* ; for it is the passing of a thin color, to which *white* has been added, or some other kindred pigment, in fact the passing of a very thin lay, or *veil*, of opaque color, over a part whose effect is to be thereby modified. This is the sense in which we find it generally used by the leading English artist-writers ; but the significance of the word does not seem, as with the term *glazing*, to belong to the effect produced, but rather to the action of the pencil in producing it. Indeed in some writers of the last century, it is employed absolutely to express a mode of manipulation in painting, without any regard to the body of the color used, and without confining it to any particular intention. Thus in the *Artist's Repository*, a respectable miscellaneous compilation of general art, which I have cited once or twice in this vocabulary, we find it said : " The usual way of painting in oil is to lay on the colors with one pencil, and then soften them into each other with a clean tool. This is termed *scumbling*." And the English translator of Depiles writes thus : " Glazing is done by colors transparent and diaphanous, as having but little body, which are thinly *scumbled* with a fitch pencil, over colors that are more staring, in order to bring them down and sweeten them into a harmony with those about them." Another example of the use of this cant-word, which, notwithstanding its employment by Sir Joshua Reynolds and others high in the literature of painting, seems fitter for an artisan than an artist, occurs in a quotation on one of our pages. See note to Chapter vi., of Part VI., (p. 276).

✓

✓ **SECONDARY** colors. See *Primary*.

✓ **SET.** To *set a palette* is to arrange the tints and colors thereon in their due order for service.

SETTING-UP,—said of colors, is an unrefined expression which denotes the quality by which they hold their place on the palette, whether it be by their own body, or from the glutinous nature of their *vehicle*.

✓ **SIMPLICITY**—"is equally removed from insipidity or extravagance. It is the effect of a good choice, the enemy of affectation, the usual companion of grace, and the general attendant on nature, especially when not vitiated by refinement." (*Art. Rep.*)

✓ **SFUMATO.** (Ital.) Painted with a light, *vapory* touch, and an extreme softness and fusion of color and outline; *sfumare*, the verb from which this adjective comes, signifying, in its original sense, to emit exhalation or vapor, as of smoke (*fumo*),—to evaporate. The French too have their *effumer* (*esfumer*), which has all the force of the Italian; but their artists prefer to use the foreign term.

✓ **SGRAFFITO**, (otherwise **SGRAFFIO**; literally, a *scratching*, from *sgraffiare*, to scratch.) A kind of bold design, in black and white, done by scratching a wall where it was purposely painted of the former hue, so that the white of the plaster came forward at the proper intervals. It was formerly used in Italy for ornamenting the exterior of palaces, and other buildings, but has long ceased to be practised. "Polydore da Carravagio and Maturino,"

says an accomplished French artist-author, "pupils of Raphaël, executed *sgraffiti* of which some remains are still seen on the *façade* of a house opposite the Cesi Palace at Rome : the subject is the fable of Niobe. Distemper-paintings well done have much better resisted the weather, perhaps because of their polish, than these *sgraffiti*, whose scratched hatchings were produced by means of a kind of fork."

SKETCH. The ordinary uses of this word need no explication. (See *Sbozzo* and *Deadcoloring*.) As combining however the idea of coloring with that of design, it is employed in a special and important sense, to denote the preparatory painting on a smaller scale by which the artist guides himself in the execution of a purposed work, whose effect he is thus enabled to calculate with more precision.

STIPPLE. *Stippling* is painting with the point of the pencil, with a delicate touch and very short and detached strokes, or dots, as in miniature. It is what the *staccato* is of music ; and in fact, its points very much resemble the marks used by composers for designating that manner of performing tones.

STRAPAZZATO. (Ital.) Painted in a coarse, careless, headlong manner, as if the whole object of the painter had been to get done. The French words *strapassonné*, and *strapassé* are used in the same manner.

The primitive sense of the verb *strapazzare* is to treat with rudeness, disdain, or indifference.

STUDIO. An affected word (in English mouths), and quite unnecessary, since we have *study*, which is as properly applied to the workroom of the painter and the sculptor as to that of the poet.

STUDY. The paintroom of the artist, as above. The familiar word with the French is *workshop* (*atelier*), which is used not only in ordinary conversation, but gravely in their most polished treatises.

STUDY—is also adopted with us, as are their *studio* and *étude* by the Italians and French, as a name for several kinds of preparatory essays, such as are designs from nature for the use of the artist himself, and which he assembles as he has opportunity, or drawings, usually of parts of the human body or of animals, of single trees, and other isolated objects, but sometimes also of groups, for the benefit of students, and which frequently result in their detriment; or lastly, we have occasionally exhibited, under this modest name, oilpaintings of heads and busts, more or less finished, or even in no respect finished at all, *strapazzate*, and which make us think how often pride is hidden under a lowly mien.

STUMP. (*estompe*, Fr.) A roll of soft leather, paper card, or linen, cut tapering at the end like a pencil, and used with powder of the crayon, or on the marks of the crayon itself, in drawing.

To STUMP. To use the stump (*estomper*).

SUBJECTILE. The body, *no matter what its nature*,

on which is executed the painting, *no matter what the process.*

No apology can be requisite for innovating this most necessary word, for which I am indebted altogether to the treatise of M de Montabert. I would gladly improve the nomenclature of the art, and certainly with due reserve may be permitted to enrich it.

“Dixeris egregie, notum si callida verbum
Redderit junctura novum. Si forte necesse est
Indiciis monstrare recentibus abdita rerum,
Fingere cinctutis non exaudita Cethegis
Continget; dabiturque licentia *sumta pudenter.*”

And I trust I shall not be considered to have forgotten this qualification of the license.

As for the construction of the word itself, it is quite as regular as that of *projectile*: they are of one family; and if this may be defined *a body that is hurled or thrown forward*, *Subjectile* is analogically, in its abstract sense, *a body that is subjected to or put under another*, that is made to receive another substance, or other substances, or anything in short put upon it: *subjectibilis* is as good Latin as *projectibilis*. So natural does the term in question appear, therefore so happily is it innovated, that when the writer first met with it in the philosophic pages of its inventor, it did not at all attract his attention as anything strange, and he adopted it in his own use as undesignedly as if it had always been a *household-word*.

SUGOSO. (Ital.) Full of sap (*sugo*). It has a wide

range of metaphorical application, like its sister adjectives in other languages. Its employment by the painter needs no elucidation.

SUPPORTING. *Supporting a figure* is said of the interposition of objects, or even of effects of clairobscuré, between parts that would otherwise appear insulated, or be thrown forward in too separate and distinct relief from the ground, making a gap in the group to which the figure belongs, and rendering the effect of the composition meagre. This fault of emptiness is obviated by a skilful adjustment of draperies, by a happy arrangement of objects in perspective or otherwise, which fill up the bare spots, but without obtrusion, so that they are felt to be there rather than remarked, or finally, and simply, by a learned management of light and shadow.

SURFACE. See *Impasto*.

SYMPATHY—expresses the mutual relation of colors that are *friendly*. See *Antipathy*.

T.

TEAZED—or *Tormented*, is said of colors that are worked about to their own detriment and that of the picture. It is one of the most natural, therefore perfect metaphors, in the language of art; so that you need but have in mind what *teazing* is morally, to know what it is

physically, in painting as elsewhere. Having remarked that the figure is *natural*, it is not necessary to add, that it is common to all languages.

✓ *TEMPERA.* (Ital.) See *Distemper*.

✓ *TERTIARY* (colors). See *Primary*.

✓ *TINT.* See *Hue*.

✓ *TORMENTING* (of colors). See *Teazed*.

✓ *TONE.* The student must not confound *tone* and *tint*, especially when the latter is used in its ordinary indefinite sense (see *Hue*) for color. Two colors may be the same, yet their *tones* different; and again two colors may be directly opposite, yet their *tones* the same. A distinction that will be perfectly obvious to the student if he recall to mind one of the very first observations he must have made in his very first work, viz., of the change of appearance which took place, in a color already laid, on his placing another next it: the color, tint, hue, or shade, was just the same, but its neighbor had either brought down or raised its *tone*. Therefore,

To tone a picture is to harmonize its whole coloring, to bring its various *tones* as well as various colors into due relation with one another (which implies subordination, and the grand result of subordination, unity), and cause to disappear all crudeness; and to the musical I might add (though the idea is implied in that of "unity,")—to maintain the tonic, or key-note, throughout the whole painted rhythm. And hence is said,

✓

To intone, or *entone*, a picture,—meaning simply to give it mellowness where there was hardness and frigidity, and to bring into a perfected harmony what was crude and harsh. And hence again, to return to the abstract term, or substantive,

Tone is finally used, in a large and somewhat indefinite sense, to signify the quality or effect of a picture thus intoned. So that, *to want tone* is to be deficient in this particular, and *to give tone* is to remedy that deficiency.

It may not be impertinent to remark, that to this family of words might be added, as a legitimate member though at present alien from it, the musical term *intonation*, and perhaps the verb, *to intonate*. A composer, in Naples, once observed to the writer, that a distinguishing excellence of the late and ever to be regretted Mme. Malibran was her “perfect *intonation*,” meaning thereby that she gave to every tone its proper pitch. It might be said, I think, with equal propriety, of a true colorist, that his *intonation* was perfect, or fine, or excellent, or exquisite, and so on, adding whatever epithet might be suitable for the occasion, or again of a bad or inferior colorist, that his *intonation* was imperfect, indifferent, faulty, execrable; or again (but *this* I almost fear to add), that he knew not how *to intonate*, had yet to learn *to intonate* correctly, that he *intonated* badly, falsely; and in like manner, according to circumstances.

✓ **TOREUTIC.** That branch of sculpture in which the art employs not one material but several, as in the famous

Olympian Jupiter of Phidias, of which the chief materials were ivory and gold.

Toreutic, which comes to us directly from the latinized Greek, conveys nothing more than the idea of chisel-work, and is so far synonymous with *anaglyphic*. (See *Anaglyph*.) It was thus Cicero among others employed its correlative, *toreuma*. It is only after the time of Pliny that the epithet seems to have been confined to what has been more expressively termed by some modern writers *polychromic sculpture*. (See *Monochromatic*.)

I have used, above, *toreutic* as an adjective simply, having a dislike to such forms as substantives, but it is right to inform the student that it is also employed absolutely with us, as with the French (*toreutique*), and the Italians (*toreutica*), after the Latin *toreutice*.

TOREUTICIAN. (*toreuticien*, Fr.) A sculptor in toreutic-work (or, in toreutic).

TORSO. (Ital. A figurative use of the word,—as with our corresponding *trunk* from the Fr. *tronc*.) A statue mutilated in its members, and with or without the head; the dismembered *trunk* of a statue.—There are various *torsos** of great artistic value, that have come down to us

* The student must not pretend to say *torsi*, in the plural: it would be the merest affectation; for the word is not occasional, like *abbozzo* (see p. 337), nor a compound of peculiar character like *chiaroscuro* (p. 336), but simple, and of daily occurrence, being as perfectly naturalized as *fresco*, and other precise Italian terms for which the language has no single definite substitute

from antiquity ; but by *the Torso*, so often mentioned as the study of the school of Michelangelo, is meant the *torso* of the Hercules, called *of the Belvidere*, in the Vatican.

v Why should we not in English say *torse*, as the French do in their tongue ? The word is of the proper tone as well as form, and its inferior volume of sound makes it harmonize more completely with our language than *torso*, though the latter, it is true, is very far from having a discordant grandeur. It would add to the resources of a writer to have the liberty of using either word, as suited his occasions.

V.

* VANISHING-POINTS (term of Perspective). See *Horizontal Line*.

✓ VEHICLE. Any liquid, by combination with which the colors are *conveyed* to the subjectile, to be there fixed by its partial evaporation, or desiccation, is called its *vehicle* ; a term borrowed from the apothecary, who applies it to any liquid with which his drugs are mingled, or to which they are simply added, to form a potion.

W.

/ WASHING. See *Aquarel*.

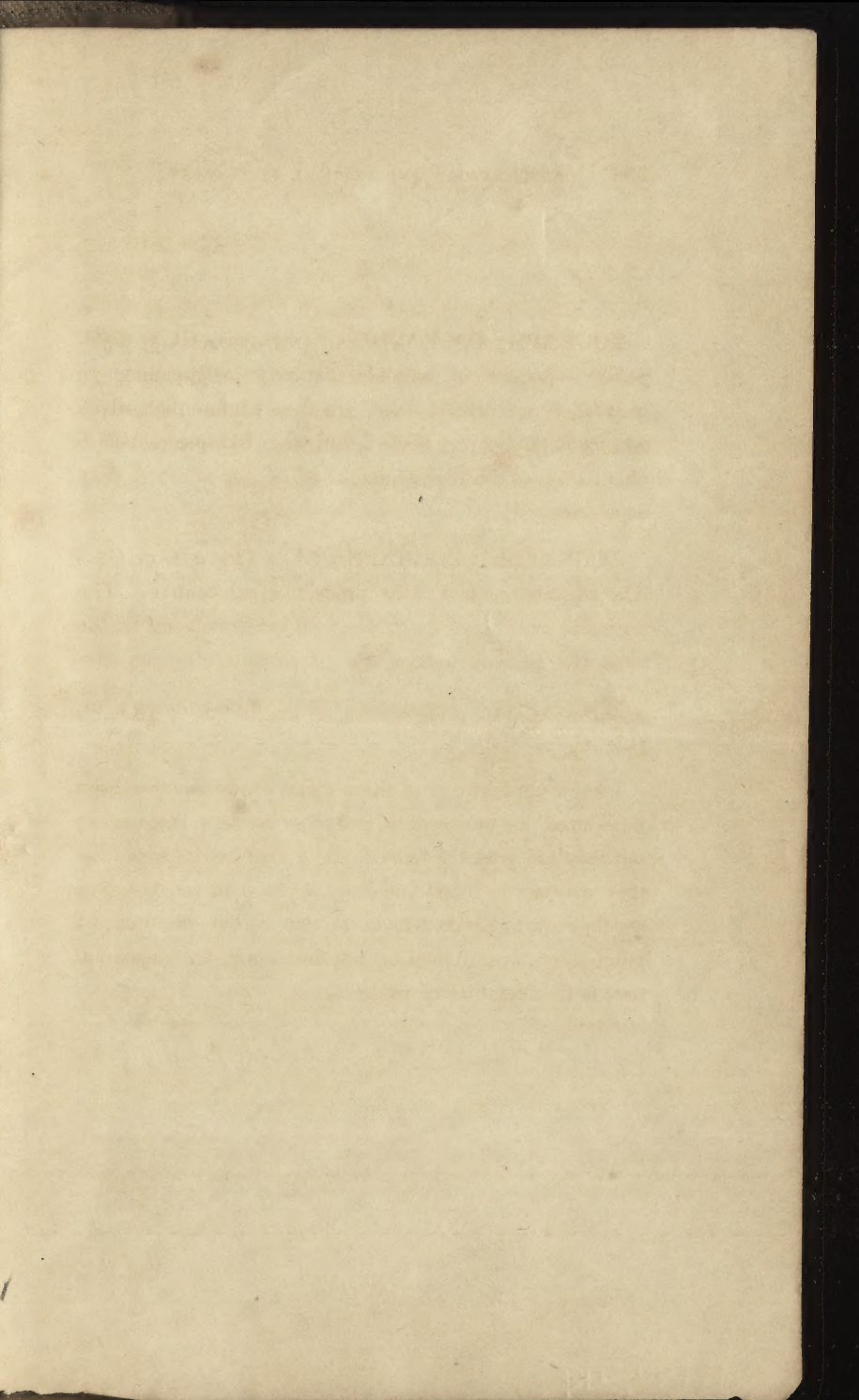
Z.

ZOGRAPH; ZOGRAPHER. (*zographos*, Gk.) *Life-painter*,—painter of animate nature; artist-painter in general, if you except such artists as confine themselves strictly to landscapes, flowers, and other like pieces, which either exclude the representation of *life*, or admit it only as accessory.

ZOGRAPHIC; ZOGRAPHICAL. (*zographicos*, Gk.) The adjective related to the preceding substantive. The *zographic art*: painting, simply; its subjects being for the most part animate nature, and preeminently human life.

ZOGRAPHY. (*zographia*, Gk.) Life-painting; or, painting, simply.

I know not that any of these three words has yet been introduced into our own, or into other modern languages; but they are properly formed, and I venture to hope that they may not be found unworthy a place in vocabularies, as they certainly contribute to the verbal resources of polite literature, if they be not important, for occasional use, to the literature of painters.



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